

SOUSA FINDS 80 MILE RIDE EASY

Feels Fine After Horseback Trip From Philadelphia.

IS CLEAN SHAVEN NOW

Cut His Whiskers While He Was Lieutenant in Navy.

"There is no pleasure greater than the company of a horse, a dog, a gun and a girl, with music on the side," said John Philip Sousa, the composer and bandmaster, as he swung off his Arabian-Irish horse Patricia Charlie at Perth Amboy at noon to-day, having completed a horseback trip from Philadelphia. He left the Pennsylvania city Monday morning. He left immediately for this city, where he plans to stop at the Lambs Club for the night.

The bewhiskered Sousa whose face was so familiar to millions of Americans is no more. Sousa was until recently a Lieutenant in the naval service, stationed at the Great Lakes Training Camp, and while there he complied with the spirit of military regulations as expressed in the motif of "Mr. Zip," and the result was surprising.

Where the carefully trimmed beard once grew there is now a broad expanse of ruddy skin, without the suggestion of a wrinkle, touched off with the briefest sort of an iron gray mustache, which matches well the thick, closely cropped hair. It wasn't the Sousa that the reporter expected to find, but it was a healthy, happy looking man in perfect physical condition, without an ounce of surplus flesh and looking as though he had enjoyed every minute of the sixty-four years which he has put behind him.

80-Mile Ride Was Easy.

He smiled at the suggestion that riding horseback from Philadelphia to New York was anything out of the ordinary for a man who is popularly supposed to have led a sedentary life.

"This is not an unusual trip for me," he said. "Three years ago I covered more than 1,000 miles in the saddle in twenty-seven days, going from New York, through New Jersey and Maryland and into Washington and around the beautiful bridle paths which Roosevelt had caused to be constructed during his administration."

Lieut. Sousa was accompanied by his groom, Pat Delaney, who rode Sparkles, another of the bandmaster's favorite horses. Leaving Philadelphia between 10 and 11 o'clock Monday morning Lieut. Sousa made his first stop at Langhorne, thirty miles this side of the Quaker city. He had lunch Tuesday in Trenton and spent Tuesday night at New Brunswick, N. J. This morning he covered the fifteen miles from New Brunswick and Perth Amboy. To-morrow morning the groom will take the horse to Flushing, from where the bandmaster will ride to his home in Port Washington, L. I.

Uses Military Saddle.

Mr. Sousa wore a neat riding costume and used a brand new French military saddle, which he said he now preferred to the fox hunting saddle he has used for years. He said that he was not at all sore, having been doing considerable riding recently in Montgomery county, Pennsylvania, where he had his horses pastured while he was in the service.

The bandmaster said that in riding he always picked dirt roads, but found plenty of mud on this trip. He added that he always walks his horse downhill, and if it is steep he gets off and leads.

"There is great satisfaction," he said, "in riding a long distance if one treats a horse nicely and uses good judgment. A good saddle horse does not require nagging. Let him cantor or trot at will. Never try to make over six miles an hour. If you favor the horse he will favor you. From a good horse you can tell the time of day. You can always tell whether he is tired or hungry, by the way he acts when he goes to a house or barn. If he



JOHN PHILIP SOUSA and his favorite horse Patricia Charlie. The famous march king began a horseback journey from Philadelphia to New York on Monday morning. He arrived there yesterday.

JOHN PHILIP SOUSA WINS MAIN TROPHY OVER P. R. R. TRAPS

March King is High Gun, Outshooting Field in Main Event

BREAKS "80 HOODOO" WITH NET SCORE OF 84

Clay-Target Enthusiasts Welcome Returned Navy Lieutenant

Local clay target breakers enthusiastically welcomed Lieutenant John Philip Sousa, back into the ranks after his long service in the ranks of the United States navy. The shoot was staged over traps of the Pennsylvania Railroad Gun Club at Overbrook, and sixty-three fellow shooters greeted the lieutenant, who in return showed his appreciation by outshooting the entire field for the main trophy.

The March King not only walked off with the main club offerings, but he also shook the 80 hoodoo that has been so persistently following him of late, his net score of 84 being made on targets that taxed his skill to the utmost.

In the class contests A came in for most attention, as not only did three shooters tie with 97 actual breaks, but two shootoffs were necessary to determine the final owner of the trophy. Ward Hammond opened the afternoon by breaking 57 straight, then losing but two more targets. Harry Sloan dropped one in the first event and then outshot Hammond's straight by eleven targets, winning the long-run trophy with 68, with a final count of 97. William Wolstencroft started his long run from the first target, but stopped one short of Hammond. In the shootoff darkness and rain proved too much of a handicap to Wolstencroft and he was eliminated. In the shootoff that followed, Sloan's rapid-fire style of shooting helped a lot, as he broke 24 while Hammond lost five in the darkness.

Chew Wins in Class B

In Class B, Chew, the Camden star, won out by a single target. He was given a hard race by Sam McFarlan, one of the railroaders. Shooting in the best form of his career placed Charles Butland and the Class C trophy well out of the reach of the other contestants. However, T. Truxtun Hare was only two targets behind in the finals.

Secretary A. J. MacDowell, no doubt, would have brought everything offered home with him but for the fact that there is a law against professionals taking too much away from the amateurs. Mac started a run with the first target thrown, boosting it to close 70 before missing. He refused to miss again and finished with 99. He won the "Butland trophy" for members, but only after a thrilling shoot-off on the Clark handicap system. Shooting at 25 targets he broke 24, with A. Worthington shooting at 24. He had opportunity to win, but lost the second target after being one down.

Monthly Class Winners

In the regular monthly shoot of the club at 50 clays, the following were class winners: Class A, Hammond and MacDowell; class B, Lucas and McFarlan; class C, Hiller and Butland; class D, Hare and Peoples, and class E, Mrs. Miller and Plumridge. Scores:

100-TARGET EVENT

	Class	B.	B.	B.	T.
F. Bender	A	21	23	23	21
Hall	B	24	23	21	23
A. MacDowell	x	25	25	24	25
H. H. Sloan	A	24	25	25	23
Hiller	C	18	23	16	21
Emery	C	21	18	22	19
C. Butland	C	25	22	24	23
A. M. Chew	B	23	25	24	23
C. E. Wren	C	18	22	19	24
W. Hammond	A	25	25	23	24
C. H. Newcomb	A	22	24	23	24
J. M. Bullock	B	21	23	22	20
J. P. Sousa	C	21	22	20	21
C. A. Bender	A	22	25	23	23
I. Wolstencroft	B	22	23	23	23
H. Wolstencroft	A	25	25	23	23
C. O. R. Kindig	B	24	21	22	23
A. Worthington	B	23	25	21	18
Wyatt	C	21	23	23	20
Heathcote	C	11	19	18	10
W. D. Tyler	B	23	24	18	18
L. Lea	B	21	21	21	20
R. G. Fell	B	21	24	25	21
E. T. Lucas	B	24	24	21	20
F. Wall	A	24	25	22	22
H. Thouron	C	23	18	19	15
McFarlan	B	23	25	23	23
W. E. Robinson	B	23	24	19	21
Ryan	B	19	23	22	21
Ellis	C	12	14	10	12
C. B. Lamborn	B	20	17	17	28
H. Roydhouse	C	17	11	15	7
H. Eyre	B	15	22	19	16
King	B	19	17	21	17
W. Williams	A	25	24	24	22
T. T. Hall	A	24	28	22	21
A. J. Elliott	A	22	22	25	22
D. Scrivanich	B	20	20	18	18
Rorer	B	23	20	20	20

only at the stable." Patricia Charlie has never felt a whip or heard a harsh word from the lips of his master, who has treated the horse as his favorite pal.

Mr. Sousa attributes his unusual good health to his personal habits, or as he expressed it, to "good hours, self-control in eating and other pleasures and not trying to drink all the whiskey in the country."

Sousa plans to take three or four other long rides before June, when he and his reassembled band (eleven members of which were in the naval service with their leader) will go to British Columbia for five weeks, return to Willow Park, Philadelphia for six weeks and then begin a six months' tour of the South, from New Orleans to California.

John Philip Sousa in New Role



Philadelphians will be surprised to know that John Philip Sousa, the famous bandmaster, who served the Government during the war as head of the Great Lakes Naval Training Station Band, and in organizing naval bands, spends most of his spare time in and about this city. He is now here on an extended visit, giving his time to exercising his horses out in White Marsh Valley. He also shoots over the traps of many of the local clubs. Shooting and riding are his hobbies.

SOUSA IS IN CITY TO FORM BAND FOR TOUR OF COUNTRY

Enjoying Period of Rest After
Work in Navy During World
War.

HAS WRITTEN MEMORY TUNE

Latest Work of March King Will
Be Published in Near Future,
He Says.

All the music-loving world call him simply Sousa. The publishers of music, in their advertisements, refer to him as the March King, but in the United States Navy he goes down on the paymaster's books as Lieutenant John Philip Sousa—and so he is registered at the Ritz-Carlton Hotel, with several other naval officers who are enjoying a brief period of leisure after the strenuous efforts entailed upon them by the war.

and very much in demand for social occasions is Lieutenant Sousa, for no one in the country knows him better than Philadelphia, and in return, according to his own statement of yesterday, there is no community in the United States more endeared to him by associations and long friendship than Philadelphia.

There is something singularly warm and sincere about the friendships he makes in the old Quaker City," said Sousa. "It is always a matter of great delight and satisfaction, my coming to Philadelphia, and the regret of leaving it, is tempered by the assured fact that I shall return.

Real friends in Philadelphia many I have made before my compositions won recognition. I was young and

Is Completing Band.

One purpose of the famous composer and bandmaster's present visit is to complete the organization of a band to be composed of sixty-five soloists of national reputation and which will begin a tour of the United States next June. Philadelphia is the recognized center of instrumental musicians, and it is here that a major portion of the band's personnel will probably be recruited. It was said yesterday by John M. Cooke, the editor of the "Etude," that the "booking" already arranged for the new Sousa's band is the strongest ever offered a musical organization of similar character.

It is rather generally known that at the beginning of America's entry into the world war Lieutenant Sousa was active in the creation of bands for the naval service. In May, of 1917, he went to the Great Lakes Naval Reserve Station, and there organized seventeen ship bands of twenty-eight pieces each. One band which he personally conducted was the largest ever known, and it became instrumental in raising millions of dollars during the great drive for the sale of war bonds.

An episode which Lieutenant Sousa recounts with particular relish had to do with the campaign in Baltimore when the first bond sale was on. There was a great meeting at which it was expected by the officials in charge that \$3,000,000 would be pledged.

"We'll make it more," said Lieutenant Sousa.

The officials thanked him for his enthusiasm and belief in the power of music to add to the sum their careful computations had set down as the limit, but smiled their doubt.

"Well," said Lieutenant Sousa, "we gave them 'Maryland, My Maryland,' 'Dixie,' and other familiar old airs associated with patriotic sentiment, and the people in our audience rose to them. Not only did they raise the limit of the subscription previously set down as the limit, but kept on going until \$31,000,000 were pledged. We worked hard, but you may well believe every member of the band was proud of his contribution to the success of the drive."

Nation's Song Not Teutonic.

Many American musicians declare that the music of "The Star Spangled Banner" is really an ancient German glee and are content that this opinion is well substantiated. As they tell the story, soon after Francis Scott Key's set of verses were published in Baltimore two young actors brothers and members of the stock company at the Holliday Street Theatre of the Monumental City were inspired to give them a musical setting. With this in mind, they searched a collection of compositions issued by the Anacreon Club, a coterie of musical wits who founded their organization in London about 1740. The brothers selected one, entitled "Anacreon in Heaven," the measures of which readily lent itself to the meter of the verses, and sang it from the stage of the Holliday Street Theatre. Its success was immediate, and so "The Star Spangled Banner" in complement with "Anacreon in Heaven" has been passed down through the generations.

It was well known at the time that the Anacreon Club made copious drafts upon the German glees for its music, and for many years the belief was general among American musicians that "Anacreon in Heaven" was no more than an old Heidelberg air. But Lieutenant Sousa says he has traced the tune to its source and finds it was composed by one of two members of the old club, and therefore is not Teutonic.

His own "Stars and Stripes Forever" has been suggested as the proper music for a national anthem. This was warmly advocated at the Panama Exhibition in San Francisco some years ago by a congress of music teachers, but no definite action has been taken looking to the official adoption of "The Stars and Stripes Forever" as a substitute for "The Star Spangled Banner."

"It certainly would not be in good taste for me to ask the change," was the only comment Sousa would make when the subject was touched upon.

American Compositions Inspire.

Very few national anthems it was pointed out during a discussion with musicians, at which he was present, possess high musical qualities or are capable of lofty inspiration. Those of Spain, Italy, Portugal, Great Britain, Norway, Poland, Austria and Russia were given in instance as being particularly poor in the power to arouse patriotic enthusiasm, as compared with the superb "Marsellaise" of the French, which practically stands alone. But, at the same time, it was noted, and foreign critics of authority quoted in substantiation, that the American compositions designed for the inspiration of patriotism possess a distinction which rises superior to the compositions of other countries and which is not to be denied.

It is likely that a tribute was paid Lieutenant Sousa during the world war that has never been awarded any other composer, for the Hun and the Allies went into battle with their bands playing his compositions simultaneously. In fact, his first great success, "The Washington Post March," was liberally pirated in Europe years ago, when the international copyright law then being a thing in conception only—this

inspiring composition was renamed "The Surrender."

During his recent service in turning out bands for the navy, Lieutenant Sousa has not neglected the call of his familiar muse. He has completed within the past month "The Golden Star," which, as the title would indicate, has a poetic relation to the warrior who has made the great sacrifice. It is not a dirge, however, explains the composer, but a memory, and will shortly be published.

Sousa's home is in Port Washington, L. I., where he is noted among the numerous sportsmen of the town as a trapshooter. He is also an enthusiastic equestrian and has several fine hunters in his stable. But he doesn't play golf. "I'm not old enough," is his reason.



John Philip Sousa yesterday notified Charles Dillingham that he will be pleased to participate in the Hippodrome anniversary jubilee, scheduled for next Sunday at the big playhouse to mark the passing of the fourteenth birthday of the Hippodrome. This will be the famous bandmaster's first public appearance since his retirement from the United States Navy, where Lieutenant Sousa organized the largest band ever formed in the United States.

To Rev. Leader - Mar 30/19

Sousa's Tour.

Lieut. John Philip Sousa and his band will begin a coast-to-coast tour—the first he has undertaken in four years—on Saturday, June 14, at the Brooklyn Academy of Music. Lieut. Sousa has just been honorably discharged from the United States navy, where he had served from the beginning of the war during which time he drilled and organized the many bands used in the service. On the occasion of his opening concert the band will play for the first time Lieut. Sousa's newest march, "The Golden Star," which he has dedicated to Mrs. Theodore Roosevelt. On the title page of the original manuscript of this march the composer has written in his own hand the words, "In memory of the brave who gave their lives that liberty shall not perish."

N.Y. Times - Mar 19

THE LUCKY CORNETIST.

John Philip Sousa, who is organizing military bands for the army, was talking to a correspondent about the submarine danger.

"A friend of mine, a cornet virtuoso," he said, "was submarined in the Mediterranean. The English paper that reported the affair worded it thus:

"The famous cornetist, Mr. Hornblower, though submarined by the Germans in the Mediterranean, was able to appear at Marseilles the following evening in four pieces." — Washington Star.

Boston - Aug. - Mar 27/19

Tonight 308 employees of the Todd Shipbuilding Company will occupy orchestra seats at the performance of "Everything" at the Hippodrome. During the entre acte the orchestra will play Sousa's "Shipbuilders' March," dedicated to Edward N. Hurley and the shipping industry of America.

Chicago Tribune - Mar 26/19

John Philip Sousa, who for the second time in his career as the First Bandmaster has been discharged honorably from the naval forces of this United States, is to make a coast-to-coast tour in the summer with his re-assembled band. A new march, "The Golden Star," he dedicates to Mrs. Theodore Roosevelt. The contributed footnote to Who's Who in today's Line omits the explanation that Sousa is an American in all aspects.

Albany - J. - Mar 28/19

SOUSA BAND TO TOUR.

The famous Sousa and his no less famous band will begin a coast to coast tour June 14 at the Brooklyn Academy of Music. A new march from Sousa's pen, "The Golden Star," will be heard on that occasion. It is dedicated to Mrs. Theodore Roosevelt, and on the manuscript the composer wrote: "In memory of the brave who gave their lives that liberty shall not perish." "Sousa's musical popularity, and his personal popularity as a result of his intensive war work, are sure to make his tour as big a success as his formal tonal journeyings used to be," says "Musical Courier."

Boston - Aug. - Mar 27/19

Lt. John Philip Sousa and his band will begin a coast to coast tour—the first he has undertaken in four years—on Saturday, June 14, at the Academy of Music.

N.Y. World - Mar 24/19

Sousa and his band will begin a country-wide tour June 14 at the Academy of Music, Brooklyn.

N.Y. Telegraph - Mar 26/19 N.Y. Sun - Mar 24/19

Extra Concert at the Hippodrome.

Patrons of the Hippodrome yesterday were treated to a feature not on the program. It consisted of an orchestra concert of forty-five minutes conducted by John Philip Sousa.

On account of the parade the management had announced 3 o'clock as the opening hour of the afternoon show and had notified the staff and company to assemble at 2.45, thus giving them a chance to cheer at the marching soldiers. It happened that the parade ended at 2 o'clock and patrons quickly filled the big playhouse.

It looked as if a long, tedious wait would ensue before the performance began, but luckily the musicians reported at the usual time and Mr. Sousa, who had happened in, suggested an impromptu concert. The selections rendered were American patriotic compositions, including the Sousa marches.

Anniversary Week.

Over at the Hippodrome everybody from R. H. Burnside to Gabriel, the guide, is busy with preparations for the big anniversary week, commencing on Monday, April 7, which period will mark the birthday of the world's largest playhouse. All the artists, from Belle Story, the prima donna, down to Bluch, the little clown, are arranging new features for the week.

Fourteen years ago, April 12, 1905, the Hippodrome, just completed for Thompson & Dundy, opened with a "Yankee Circus on Mars." Mort Luescher says that for the first ten years no attention was paid to the natal day of the theatre, but Charles Dillingham decided that its birthday was a matter of public interest. Therefore four years ago was held the first Hippodrome street pageant, headed by John Philip Sousa and his band, and the Hippodrome has had its birthday observed ever since.

The Hippodrome's week of celebration will end with a gala all star festival on Sunday evening, April 13, in which Hippodrome stars, past and present, will participate in a unique programme under the direction of R. H. Burnside.

Courier - Mar 24/19

Sousa and his Band will begin a coast-to-coast tour in Brooklyn on June 14, the first he has undertaken in four years.

The famous Sousa and his no less famous band will begin a coast to coast tour June 14 at the Brooklyn Academy of Music. A new march from Sousa's pen, "The Golden Star," will be heard on that occasion. It is dedicated to Mrs. Theodore Roosevelt, and on the manuscript the composer wrote: "In memory of the brave who gave their lives that liberty shall not perish." Sousa's musical popularity, and his personal popularity as a result of his intensive war work, are sure to make his tour as big a success as his former tonal journeyings used to be. Among American composers the immortal J. P. S. comes not far from being first in the hearts of his countrymen.

Musical Courier - June 29/19.

Sousa and His Band to Start on Trans-continental Tour

Lieut. John Philip Sousa and his band will begin a coast-to-coast tour—the first he has undertaken in four years—on Saturday, June 14, at the Brooklyn Academy of Music. Lieutenant Sousa has just been honorably discharged from the United States Navy, where he had served from the beginning of the war, during which time he drilled and organized the many bands used in the service.

On the occasion of his opening concert the band will play for the first time Lieutenant Sousa's newest march, "The Golden Star", which he has dedicated to Mrs. Theodore Roosevelt. On the title page of the original manuscript of this march the composer has written in his own hand the words, "In memory of the brave who gave their lives that liberty shall not perish."

Herald - N. Y. - June 30/19

Tour for Sousa's Band.

Lieutenant John Philip Sousa and his band will tour the country this summer for the first time since the leader entered the naval reserve. The famous bandmaster has recently received his honorable discharge. At his opening concert, which will be at the Brooklyn Academy of Music on June 14, the band will play for the first time in public Mr. Sousa's new march, "The Golden Star," which the composer has dedicated to Mrs. Theodore Roosevelt.

Tray - June 30/19

Sousa's Band to Tour.

The famous John Philip Sousa and his band will begin a coast to coast tour on June 14, the opening engagement being at the Brooklyn Academy of Music. "The Golden Star," a new Sousa march, will be heard on that occasion. This march is dedicated to Mrs. Theodore Roosevelt, and on the manuscript the composer wrote these words:

"In memory of the brave who gave their lives that liberty shall not perish."

"Sousa's musical popularity, and his personal popularity, as a result of his intensive war work, are sure to make his tour as big a success as his former tonal journeyings used to be," says Musical Courier.

Musical Courier - June 27/19

Sousa to Begin Coast-to-Coast Tour

Lieut. John Philip Sousa and his band will begin a coast-to-coast tour—the first he has undertaken in four years—on Saturday, June 14, at the Brooklyn Academy of Music. Lieutenant Sousa has just been honorably discharged from the United States Navy, where he had served from the beginning of the war, during which time he drilled and organized the many bands used in the service.

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Sousa Band's Tour.

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Phila. Record - June 25/19

WHERE ARE THEIR SUCCESSORS?

If more attention to the training of conductors were given

by the managers of music schools, and if there were some definite course which ambitious leaders could attend, music would be more greatly in favor with the masses, for with more leaders there would inevitably arise bands and orchestras in the smaller towns. When Sousa retires, where is his successor? Answer echoes—"where?" True that while his is a rare personality, and while his colossal popularity is due largely to his remarkable individual equipment, yet if he had not been a very fine musician as well as conductor, there would not, after twenty-six years of service, today be a "Sousa's Band." And what is true as to the successor of Sousa is true also of the few noted orchestral leaders in America. Those known to the public at large are Frederick Stock, Walter Damrosch, Emil Oberhoffer, Stransky, Stokowski, Altschuler, Alfred Hertz and Victor Herbert. Temporary conductors are Henri Ra- baud in Boston and Eric DeLamar in Chicago, where Arthur Dunham, another very fine conductor, is also to be found. Eugen Ysaye, practically unknown, save as a violinist, has charge of the Cincinnati Orchestra. Baltimore also has a conductor and so have St. Louis and New Orleans, but these are unknown quantities outside their own precincts. Operatic conductors who might prove to be good symphony leaders are Giorgio Polacco, Richard Hageman and Louis Hasselmans. A brilliant American is Theodore Spiering, a native born, who is best remembered as the locum tenens during the long illness of Gustav Mahler, conductor of the New York Philharmonic. Then there is Victor Herbert, the conductor of the Pittsburgh Symphony Orchestra, and who is one of the permanent hopes as an orchestra leader, though he does not seem to be able to make satisfactory connections.

But all these men will in due course relinquish the baton. Who will take their places if there are no schools where conducting is taught?

Enquirer - June 30/19

Lieutenant John Philip Sousa and his band will begin a coast-to-coast tour, the first he has undertaken in four years, on Saturday, June 14, at the Brooklyn Academy of Music. Lieutenant Sousa has just been honorably discharged from the United States navy, where he had served from the beginning of the war, during which time he drilled and organized the many bands used in the service. On the occasion of his opening concert the band will play for the first time Lieutenant Sousa's newest march, "The Golden Stars," which he has dedicated to Mrs. Theodore Roosevelt. On the title page of the original manuscript of this march the composer has written in his own hand the words, "In memory of the brave who gave their lives that liberty shall not perish."

N.Y. Clipper - June 26/19

SOUSA'S BAND TO TOUR

Starting with a concert at the Academy of Music, Brooklyn, on June 14, Lieutenant John Phillip Sousa and his band will tour the United States. This will be the first time since 1915 that Sousa has toured the country. He has been discharged from the navy, where he has been organizing and training naval bands. "The Golden Star," Sousa's latest march, dedicated to Mrs. Theodore Roosevelt, will be played for the first time at the opening concert of the band. The piece, as Sousa wrote on the title page of the manuscript, was written "In memory of the brave who gave their lives that liberty shall not perish."

Phila. Times - June 24/19

SOUSA HERE IN JUNE.

Lieut. John Philip Sousa and his band will begin a coast-to-coast tour—the first he has undertaken in four years—on Saturday, June 14, at the Brooklyn Academy of Music. Lieut. Sousa has just been honorably discharged from the United States Navy, where he has served from the beginning of the war, during which time he drilled and organized the many bands used in the service.

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WASHINGTON, D. C., 1854.

To THE EDITOR OF THE HERALD:-

Of what nationality is John Philip Sousa, the celebrated bandmaster? Where was he born and when? **SUBSCRIBER.** New Brunswick, N. J., March 12, 1919.

John Philip Sousa has written a new march, dedicated to Major General John F. O'Ryan and the men of the Twenty-seventh division, which Charles Dillingham will introduce in the "Hall of History" pageant in "Everything" at the Hippodrome on next Monday.

Pittsburgh - Sun - Mar 6/19

Passing of the Exposition.

Managers of the Western Pennsylvania Exposition Society showed emotion when the decision was reached to sell the society's buildings to the city for use as a market. More than they will feel melancholy at the passing of the Exposition.

Hallowed by time and custom, the Exposition had become part of the city's life. Autumn will not be the same hereafter. The school children will feel sorry. Their annual holiday at the "Expo," to which they were given free tickets, was looked forward to eagerly.

What a fragrance of popcorn balls met them as they entered! What sights and sounds! It was almost as good as a circus. In some ways it was better. There were picture cards and other advertising souvenirs galore for the children to carry home. Not to mention pickles, baked beans, tiny little cups of tea, cakes and other samples handed out by food purveyors. Truly it was a great day.

But the Exposition was hardly less interesting to the older folks. It served much the same function as the county fair of rural communities. It was a gathering place where one met friends and enjoyed simple, inexpensive pleasures.

Most persons will regret the passing of the Exposition because of the opportunities it afforded to hear good music cheaply. If one remained all afternoon and evening two concerts could be heard by the best musical organizations, such as Damrosch's orchestra or Sousa's band.

The exhibits by Pittsburgh's merchants and manufacturers were not the least of the attractions. Nothing can take the place of the Exposition.

N. Y. World - Mar 15/19

A new Sousa march, dedicated to Gen. O'Ryan and the boys of the 27th Division, is to be introduced at the Hippodrome Monday.

Chicago - Post - Mar. 27/19

LIEUT. JOHN PHILIP SOUSA and his band will begin a coast-to-coast tour—the first he has undertaken in four years—Saturday, June 14, at the Brooklyn Academy of Music. On this occasion of his opening concert the band will play for the first time Lieut. Sousa's newest march, "The Golden Star," which he has dedicated to Mrs. Theodore Roosevelt. On the title page of the original manuscript of this march the composer has written in his own hand the words: "In memory of the brave who gave their lives that liberty shall not perish."

N. Y. Sun - Mar 15/19

If it hadn't been for the war John Philip Sousa mightn't have written another march, dedicated to Major-Gen. John F. O'Ryan and the Twenty-seventh Division. After having it installed on Monday in the Hall of History Pageant at the Hippodrome, Sousa will start work immediately on a march in honor of the Hip's new calf. This latest dramatic find by the manager came as the result of an interesting family event in the cow family on the farm of Mark Luescher, house manager.

Pittsburgh - Post - Mar 2/19

Lieutenant John Philip Sousa, who has been released from the army, is reorganizing his famous band for the season's tour throughout the country. It is reported that the band is booked almost solid for one year at higher rates than ever before.

Musical Leader - Mar 10/19

SOUSA TO CROSS U. S. ON HORSEBACK

Stops in Trenton and Smiles When His March Is Played

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Sousa was ranking Lieutenant Bandmaster of the United States Navy and directed the band of 350 pieces at the Great Lakes Naval Station up to the time the Armistice was signed.

Musical - Amman - Mar 8/19

Did John Philip Sousa, who in order to help along the newlyweds who did not care to have the nuptial knot tied to the tune of a German wedding march, and so wrote an original wedding march which has provoked considerable criticism—did John Philip, I say, notice that when the "Princess Pat," as she is called, was recently married to a commoner by which she renounced her title and all its appurtenances, the event was celebrated to the tune of Mendelssohn's Wedding March? Evidently English royalty is not as antagonistic to Mendelssohn's works as some good people in this country.

Personally I look to the day when we shall discriminate between the great German composers, writers, thinkers, poets, of the good Germany of olden time, of the Germans of the Christmas tree and song; of laughter, science, art, and above all, of a generous hospitality, between that Germany that has passed and the "kultur" of the diabolical, bestial, remorselessly cruel Huns of to-day. And when we make the discrimination, which it is right and just that we should, then we will again with satisfaction listen to the music of at least the German masters of the past, many of whom were revolutionaries, who almost died for their faith, certainly for their opposition to all that is embraced in that same detested word, "kultur."

Watertown Times - Mar 15/19

Monday, March 15, 1909. Pinehurst, N. C., March 15.—"Ragtime has had its funeral," said John Philip Sousa, the bandmaster, now here, in discussing popular music. "It had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good ragtime came and then half a million imitators sprang up and as a result the people were sickened with their 'stuff.' "I have not played a piece of ragtime this season," continued the march king, "and it's simply because the people do not want it. I used to play it. I do not discriminate between ragtime and grand opera or anything else that possesses merit. Some of the best of the old ragtime pieces will bear as clever manipulation as Dvorak bestowed on the old Slavonic dance turns."

And Such Is World-Wide Fame!

A certain music publishing house in New Jersey which is planning the publication of a book containing a group of well-known songs by American composers has just discovered the existence of Lt. John Philip Sousa. That anyone in this country could be ignorant until recently of the existence of the foremost bandmaster of the world and of one of America's leading composers is almost incredible, but that a firm representing itself as being a music house would make such a confession would be quite beyond belief were it not for the actual receipt by the musician, the other day, of a letter setting forth this fact.

"We want you to send us one of your best songs for publication," the letter read, "in a book that we are preparing. As it will cost many hundreds of dollars to print and publish this book we ask your co-operation. Sign the enclosed slip agreeing to remit the sum of ten dollars. Do not send the ten right away, but send the slip signed and when the book is printed we will write you a letter and then you can send the ten, if you have it, or pay us in installments. This is a grand opportunity to get your song printed and at a price so low that anyone can spare the money. We heard of you and your works through the Washington Copyright Office, where your name is recorded as a writer of songs."

Impresario Goes East.

Immediately following the close of his concert and lecture season, Impresario Oppenheimer has arranged to make a flying visit to New York City and other Eastern music centers, there to arrange for some of the world's greatest singers and speakers for California tours during the 1919-1920 season.

Already he has arranged for a State tour of John Philip Sousa and his military band, which will include nearly all the important California cities, and for the appearance here of Jascha Heifetz, the great violinist sensation. Also under his management, Schumann-Heink will appear in San Francisco and other leading California cities in January, 1920. Many other luminaries are on Oppenheimer's list, and it is to arrange final details that he is to speed eastward.

Oppenheimer will leave here Thursday, May 1, stopping at Los Angeles, and visiting New York, Boston, Chicago, Detroit, Philadelphia and Washington before his return at the end of May.

SLIPPERY ELM REMAINS UNLUCKY

Noted Bandmaster Will Proceed With Concert Series in Old-Time Prosperous Way—Next Lambs Gambol Will Take Place on Sunday Night.

"MIKE" TO LEAVE WOODS FLAT

Edith Lyle to Be Leading Woman for Albee Stock Co. at Providence.

Maude Hanaford Engaged for

"The Jest"—It Gave Hercules a Jolt.

By RENNOLD WOLF.

NOW that the end of the war has come and Lieut. John Philip Sousa may restore his whiskers and maintain them in peace again he is preparing one of his transcontinental tours, his first since 1915, when he contracted to become part of the big spectacle at the Hippodrome.

Which is to say that Sousa has been relieved of his military duties as the champion two-handed bandmaster of the world and is now in a position to clean up again with a series of concerts in the good old prosperous way.

Lieutenant Sousa spent two years in the service of the Government. He was commissioned early in May, 1917, shortly after the declaration of war, and was assigned to the Great Lakes Naval Training Station near Chicago, where he was placed in charge of organizing bands for the great fleet. No less than 1,000 musicians were always under constant training under his direction. These were divided into groups of 250 and Lieutenant Sousa devoted a portion of each day to the drilling of these great bands. On special occasions he brought the 1,000 musicians together and personally conducted what was probably the largest band that ever played together.

For his forthcoming tour Sousa is reorganizing his own band and will have among its members virtually the entire personnel as it existed four years ago.

N. Y. Sun - April 9/19

Sousa's Navy Work.

Now that John Philip Sousa, the unforgotten band leader and composer, has relinquished his title of Lieutenant in the navy and has been placed upon the inactive list, prior to preparing for a transcontinental tour, it is good and grateful to tell of what he did for the country while in its blue. Lieut. Sousa spent nearly two years in the service of the Government. He was commissioned in May, 1917, shortly after the declaration of war and was assigned to the Great Lakes Naval Training Station near Chicago, Ill., where he

Sousa's New Soldier Song

When the Boys Come Sailing Home

Helen Abert

John Philip Sous

Refrain

When the boys come sail - ing home, When the boys come
 sail - ing home, The girls will hug them,
 kiss them and ca - res them When the boys come sail - ing home;

Copyright, 1918, by Harold Flammer, Inc.

Famous Bandmaster, Who Offered Services and Was Made Lieutenant, Epitomizes in Music

Musical America
Apr. 26/19.

John Philip Sousa, who does not like you since you published that review of his Wedding March, has suffered another affliction recently. You know, John Philip, who is unquestionably the leading composer of band music, I would say in the world, certainly so if the popularity of his compositions gives us any means of judging, has recently discovered that his fame is, after all, not quite what he thought it was.

It seems that a certain music publishing house in New York, which is planning to publish a book containing a group of well-known songs by American composers, wrote to John Philip asking him to send one of his best songs. John Philip's co-operation was requested, so he was asked to sign a slip agreeing to remit the sum of \$10, but he was told that he did not have to send the \$10 right away, but only need sign the slip and that when the book was printed the publishers would write him and then he could send the \$10, if he had it, or if he did not have it he could pay the amount in installments. John Philip was furthermore informed that this was a grand opportunity to get his song printed and at a price so low that anybody could spare the money. He was also informed that he and his works had been heard of through the Washington copyright office, where his name is recorded as a writer of songs.

Poor John Philip!

When the word goes forth that Lieut. John Philip Sousa, U. S. N., is to bring out a march-song, the attention of millions of lovers of patriotic music is held in suspense. When the work is completed and given to the world, the millions are singing, whistling, playing it, while it is hardly dry from the publisher's presses, and the world is thrilling and responding to its magic inspiration.

The latest march-song from his enchanted pen is destined to take rank with those compositions that are known and popular in all lands—"The Washington Post," "The Liberty Bell," "The Stars and Stripes, Forever," "King Cotton" and "El Capitan."

It is entitled "When the Boys Come Sailing Home," with its lyric by Helen Sousa Abert, daughter of the composer, the words of which are given below. It is arranged for song, piano, orchestration or band. Harold Flammer of New York City is the publisher.

There is the irresistible and characteristic Sousa lilt in "When the Boys Come Sailing Home." It has that fine martial sweep and depth of feeling which is instilled into all his masterpieces.

Sousa, as it is generally known, immediately after the declaration of war against Germany volunteered his services and those of his band to the nation. They were attached to the Great Lakes Training Station, where the musician undertook the organiza-

tion and instruction of 100 bands whose members were enlisted men. He was made a lieutenant in the navy, an honor not so new to him, as he previously had held the rank of ensign. During the war he wrote several patriotic songs and marches. Lieut. Sousa has composed the march published here in honor of our returning heroes, as his latest war contribution. It follows:

The boys will greet their mothers,
 Sisters, cousins and others.
 With a very Frenchy "Parlez-vous Fran-
 cais";
 And those who have been smitten
 With the language of Great Britain
 Will be full of "Bill-me, swank and Oh, I
 say."

But when those fighting Yankees greet the
 girls that they adore,
 Their sweethearts of this land of liberty,
 They'll forget the French and English, and
 they'll yell out with a roar:
 "Say, girlie, but you sure look good to me."

REFRAIN.
 When the boys come sailing home,
 When the boys come sailing home,
 The girls will hug them, kiss them and caress
 them.
 When the boys come sailing home.

A luscious venison pasty
 To a Britain's very tasty,
 And a haunch of mutton he calls proper
 food.

And when it comes to eating,
 France will take a lot of beating,
 For each spoonful must have sauce to make
 it good.

But when our soldier boys were out on guard
 or in a trench,
 Their thoughts were centered on a juicy
 steak.

They said: "Keep the concoctions of the
 English and the French;
 Give me the nes that mother used to make."

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

WASHINGTON, D. C., 1854.

To THE EDITOR OF THE HERALD:—
Of what nationality is John Philip Sousa,
the celebrated bandmaster? Where was
he born and when? **SUBSCRIBER.**
New Brunswick, N. J., March 12, 1919.

John Philip Sousa has written a new march,
dedicated to Major General John F. O'Ryan and
the men of the Twenty-seventh division, which
Charles Dillingham will introduce in the "Hall
of History" pageant in "Everything" at the
Hippodrome on next Monday.

Pittsburgh - Sun - Mar 6/19

Passing of the Exposition.

Managers of the Western Pennsylvania Exposition Society showed emotion when the decision was reached to sell the society's buildings to the city for use as a market. More than they will feel melancholy at the passing of the Exposition.

Hallowed by time and custom, the Exposition had become part of the city's life. Autumn will not be the same hereafter. The school children will feel sorry. Their annual holiday at the "Expo," to which they were given free tickets, was looked forward to eagerly.

What a fragrance of popcorn balls met them as they entered! What sights and sounds! It was almost as good as a circus. In some ways it was better. There were picture cards and other advertising souvenirs galore for the children to carry home. Not to mention pickles, baked beans, tiny little cups of tea, cakes and other samples handed out by food purveyors. Truly it was a great day.

But the Exposition was hardly less interesting to the older folks. It served much the same function as the county fair of rural communities. It was a gathering place where one met friends and enjoyed simple, inexpensive pleasures.

Most persons will regret the passing of the Exposition because of the opportunities it afforded to hear good music cheaply. If one remained all afternoon and evening two concerts could be heard by the best musical organizations, such as Damrosch's orchestra or Sousa's band.

The exhibits by Pittsburgh's merchants and manufacturers were not the least of the attractions. Nothing can take the place of the Exposition.

N.Y. World - Mar 15/19

A new Sousa march, dedicated to Gen. O'Ryan and the boys of the 27th Division, is to be introduced at the Hippodrome Monday.

Chicago - Pat - Mar 27/19

LIEUT. JOHN PHILIP SOUSA and his band will begin a coast-to-coast tour—the first he has undertaken in four years—Saturday, June 14, at the Brooklyn Academy of Music. On this occasion of his opening concert the band will play for the first time Lieut. Sousa's newest march, "The Golden Star," which he has dedicated to Mrs. Theodore Roosevelt. On the title page of the original manuscript of this march the composer has written in his own hand the words: "In memory of the brave who gave their lives that liberty shall not perish."

N.Y. Sun - Mar 15/19

If it hadn't been for the war John Philip Sousa mightn't have written another march, dedicated to Major-Gen. John F. O'Ryan and the Twenty-seventh Division. After having it installed on Monday in the Hall of History Pageant at the Hippodrome, Sousa will start work immediately on a march in honor of the Hip's new calf. This latest dramatic find by the management came as the result of an interesting family event in the cow family on the farm of Mark Luescher, house manager.

Pittsburgh - Sun - Mar 2/19

Lieutenant John Philip Sousa, who has been released from the army, is reorganizing his famous band for the season's tour throughout the country. It is reported that the band is booked almost solid for one year at higher rates than ever before.

Musical Leader - Mar 10/19

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Watson - Times - Mar 15/19

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N.Y. Sun - April 8/19

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Helen Abert

John Philip Sousa

Refrain

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 And those who have been smitten
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 Will be full of "Bill-me, swank and Oh, I
 say."

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 girls that they adore,
 Their sweethearts of this land of liberty,
 They'll forget the French and English, and
 they'll yell out with a roar:
 "Say, girlie, but you sure look good to me."

REFRAIN.
 When the boys come sailing home,
 When the boys come sailing home,
 The girls will hug them, kiss them and caress
 them.
 When the boys come sailing home.

A luscious venison pasty
 To a Britain's very tasty,
 And a haunch of mutton he calls proper
 food.

And when it comes to eating,
 France will take a lot of beating,
 For each sponsonful must have sauce to make
 it good.

But when our soldier boys were out on guard
 or in a trench,
 Their thoughts were centered on a juicy
 steak.

They said: "Keep the concoctions of the
 English and the French;
 Give me the ones that mother used to make."

FAMOUS BANDMAN RECRUITS PLAYERS

Leader Expects to Have All Men
Who Were With Him Four
Years Ago.

Now that the tumult and the shouting have died down and the country is once more becoming accustomed to the ways of peace it is possible to tell something concerning the unusual services rendered the United States government during the period of hostilities by Lieutenant John Philip Sousa, the world famous band leader and composer.

He has just been placed on the inactive list of the United States navy and is once more planning one of those cross-the-country tours which he abandoned in 1915 when he contracted to become part of one of the big spectacles presented at the New York Hippodrome.

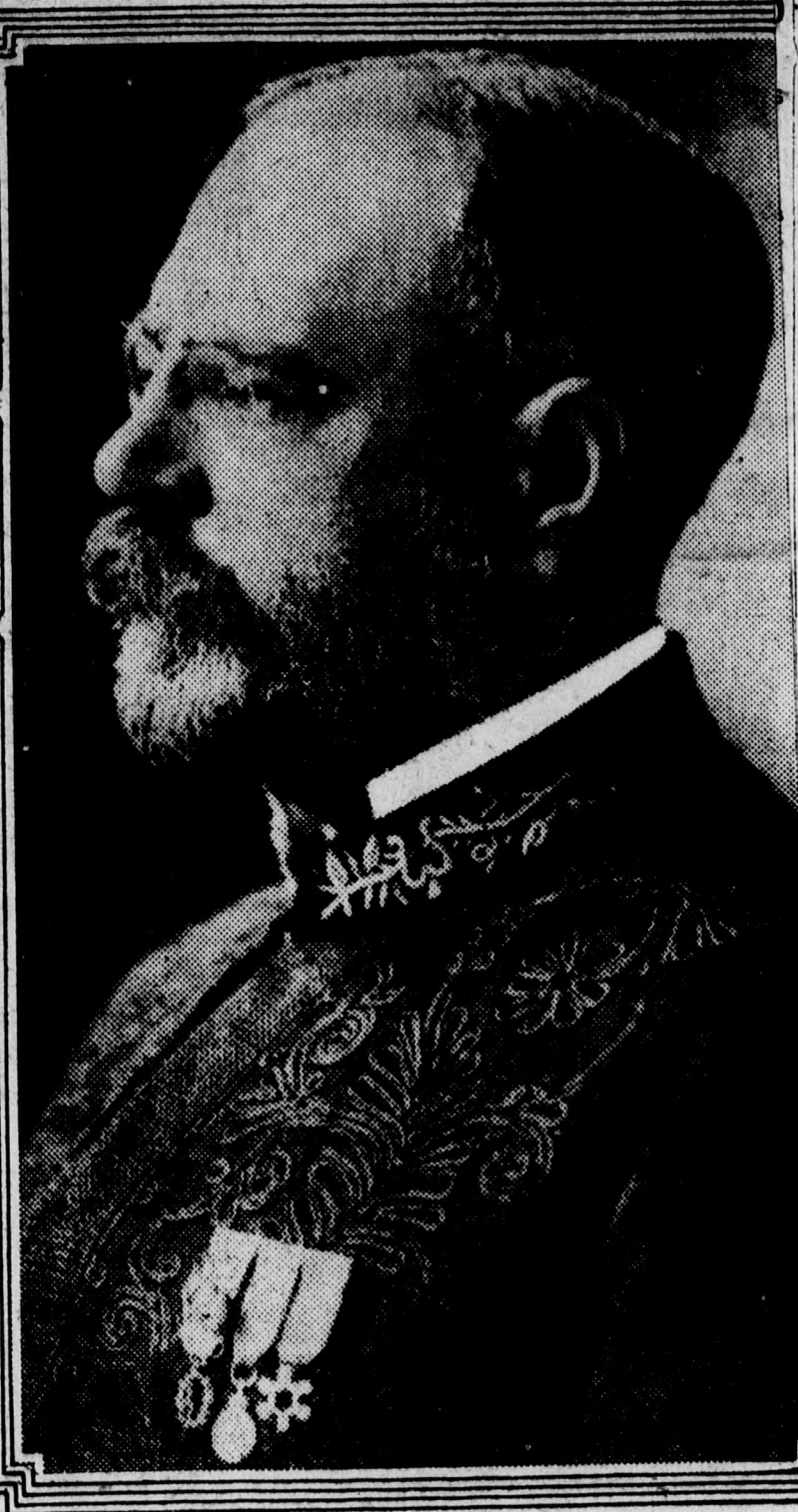
Lieutenant Sousa spent nearly two years in the service of the government. He was commissioned early in May, 1917, shortly after the declaration of war, and was assigned to the Great Lakes Naval Training Station near Chicago, where he was placed in charge of the work of organizing the bands for the grand fleet.

No less than 1,000 musicians were always under constant training under his direction. These were divided into groups of 250 and Lieutenant Sousa devoted a portion of each day to the drilling of these great bands. Under his inspiring leadership there was developed a precision of attack, a verve and a swing that had never before been general in American naval bands. On special occasions he brought the entire 1,000 bandmen together in a single group and personally conducted what was unquestionably the largest band that ever played together in the recorded history of civilization. He paraded on several occasions with units of 350 men.

A trifle more than 3,000 bandmen were trained under his personal supervision during the period of the war. This was not the only contribution of the famous Sousa band to the public welfare. Ten of the leading players in the organization became band masters in either the army or the navy and several of them served with distinction in France.

For his forthcoming transcontinental tour Lieutenant Sousa is reorganizing his band and will have among its members practically the entire personnel precisely as it existed four years ago. He has but to wave a figurative wand and all his former associates come flying in response to his summons, no matter what other engagement they may happen to have. The movement is almost automatic.

LEAVES NAVY TO TOUR COUNTRY WITH BAND



JOHN PHILLIP SOUSA.

Theaters

A Flaming Rime.
From Original "Wild Woman."
Marjorie Wood to Loophounds.
Fixing It Up for the Corp.

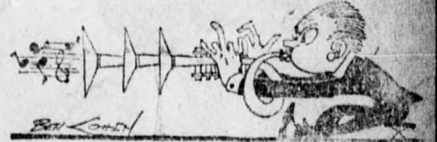
—BY ASHTON STEVENS—

Once a Sousa, always a bandmaster. Lieut. John Philip Sousa has resisted fifty importunities to get rich quickly with a sailor show of the revue type and, now that the war is over so far as slide trombones and B-flat cornets are concerned, will resume his regular J. P. S. beard, medals and band.

Amuzg. Examiner
Apr. 27/19.

HOW HE MIGHTY—

John Philip Sousa has descended so far as to invent new musical in-



struments, calling an invention of his "The Sousaphone."

Herald-Baton
Apr. 27/19.

years.

John Philip Sousa's first public appearance since his retirement from the navy took place last week at the annual celebration of the New York Hippodrome's founding. He led two new compositions of his own.

Elimina Gazette
Apr. 29/19.

This year and next will see the biggest band season ever chronicled in the history of American brass music. The famous bands of Europe are all being lined up for American tours with the best known band names brought out during the recent war, scheduled for tours on this side of the Atlantic ocean.

Lieutenant John Philip Sousa is getting his musicians in shape for another long tour, and Arthur Pryor's band is also scheduled for its regular season.

Standard Union
Apr. 19/19.

Lieutenant John Philip Sousa and his band will begin a coast-to-coast tour, the first he has undertaken in four years, on Saturday, June 14 at the Brooklyn Academy of Music. Lieut. Sousa has just been honorably discharged from the United States Navy, where he had served from the beginning of the war, during which time he drilled and organized the many bands used in the service. On the occasion of his opening concert the band will play for the first time Lieut. Sousa's newest march, "The Golden Star," which he has dedicated to Mrs. Theodore Roosevelt. On the title page of the original manuscript of this march the composer has written in his own hand the words, "In memory of the brave who gave their lives that liberty shall not perish."

mail. N.Y. Apr. 17/19.

Lieut. John Philip Sousa entertained Capt. W. A. Moffett, U. S. N., of the Mississippi, and the officers of his staff at the performance of "Everything" at the Hippodrome last evening. Capt. Moffett was commandant at the Great Lakes naval training station in Illinois during the mobilization of the naval band by Lieut. Sousa.

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Bullboard-Cinn.
Apr. 12/19.

Now that the war activities are over Lieut. John Philip Sousa and his excellent organization are going to take a trans-continental tour, his first since 1915. Lieut. Sousa has spent two years in the service of the government. He received his commission early in 1917 and was assigned to the Great Lakes Naval Training Station near Chicago. For this forthcoming tour Sousa will have among its members virtually the entire personnel as it existed four years ago.

Louville-Times
Apr. 23/19.

John Philip Sousa's press agent tells a story of how the bandmaster effected the return to their kennels of three recalcitrant dogs by playing "The Stars and Stripes Forever." Invidious comparisons are not in our line, but it just happened to strike us that "Where, Oh, Where Has My Little Dog Gone?" might have made a better story.

N.Y. Sun Apr. 17/19.

At a meeting held yesterday at the Yale Club by the advisory talent committee of the Liberty Loan Committee, of which Charles Dillingham is chairman, a notable list of operatic artists who have placed their services at the disposal of the Government loan organization was submitted. It was decided to present two celebrated vocal artists in addition to one distinguished speaker daily on the Sub-Treasury steps, beginning Monday, April 21. Among the managers present at yesterday's conference were Charles L. Wagner, Edward Ziegler, H. O. Osgoode, Cleofonte Campanini, John Philip Sousa, Theodore Bauer and Mark A. Luescher.

Variety-N.Y. Apr. 11/19.

Lieut. John Philip Sousa has resisted numberless offers to line up with sailor revue. Now that the war is over he has announced he will not only go back to his band and baton, but will resume the beard which he shaved off during the fracas.

Herald - Apr. 11/19.

FLEET OFFICERS AT THEATRE.

Lieutenant John Phillip Sousa entertained Captain W. A. Moffett, of the Mississippi, and the officers of his staff at the performance of "Everything" at the Hippodrome last night. Captain Moffett was commandant at the Great Lakes Naval Training Station, where Lieutenant Sousa organized the great naval band. Lieutenant Commander William P. Frost, U. S. N., gave another theatre party at the Hippodrome to a group of officers of the battleships of the Atlantic Fleet. Others present were Mr. and Mrs. Frank F. O'Rourke, Miss Katherine O'Rourke and Mr. and Mrs. Charles H. Platt.

Inquirer - Apr. 13/19.

WILLOW GROVE PARK

Musical Programmes for Summer Are Announced

The management announces that for the coming season of sixteen weeks the music-loving patrons of this most wonderful pleasure park will be entertained by six of America's best known musical organizations, all old favorites, with the exception of one which is new to the park this season.

The opening attraction, from May 24 to June 7, will be Nahan Franko and his orchestra. Mr. Franko, through his versatility and personality, has become a prime favorite with early-season crowds, and this year will commemorate his golden jubilee as an orchestra conductor. Oreste Vessella and his band will play their first engagement at the park from June 8 to June 21. Mr. Vessella has a legion of admirers throughout the United States, having attained his great popularity through playing at Atlantic City for the past fifteen years. He will be assisted by several vocal and instrumental soloists.

From June 22 to July 12 Victor Herbert and his orchestra. Mr. Herbert will, as usual, bring his well-known organization and play his most successful newest and old-time compositions.

The next attraction, from July 13 to 26, will be Giuseppe Creatore and his band. Mr. Creatore's last appearance at Willow Grove Park was during the season of 1914, since which time he has made several extensive tours, presenting the Creatore Grand Opera Company. Vocal soloists from this organization will appear in conjunction with his famous band.

From July 27 to August 16, Wassili Leps and his symphony orchestra will present their annual "Musical Festival," now recognized as the most important summer musical event in the East.

John Phillip Sousa and his band, from August 17 to September 14, will be the final attraction of the season. Mr. Sousa is now mustered out of the service and is preparing for a trans-continental tour with his own band, which will include an extended engagement at the park.

The appearances of the Choral Society of Philadelphia, Strawbridge and Clothier Chorus and other famous choruses and features are assured during the season.

Clarion - Apr. 13/19.

PLAY SOUSA "WEDDING."

May brides and June brides who want to hear the all-American wedding march, will have to go to the Majestic theater this week where John Phillip Sousa's "Wedding March," written some months ago at the request of the American Defense society, will be played as the overture by the orchestra, directed by Buel B. Risinger. It is intended to replace the Wagnerian and Mendelssohn classics in the usage of those who dislike everything breathing of Germany, either past or present. It is said to be one of Sousa's best and

most dignified marches. Another American composer, Carrie Jacobs Bond, will be represented by the pro-

gram's theme music, "The Soul of You."

William Dalton will offer this interesting organ music during the periods that he plays the Majestic programs:

- Sonata No. 1.....Gulmanti
- Reverie.....Debussy
- Prelude (Traviata).....Verdi
- Deep Sea Romance.....M. L. Lake
- Fourteen Fathoms Deep.....M. L. Lake
- Chant d'Armour.....Gillette
- Souvenir.....Gillette

CHANGES AT CAPITAL

Star-Kansas City Apr 27/19.

Will Manage Sousa.

The Horner-Witte concert management has taken over the entire Western tour of John Phillip Sousa and his band. The tour will occupy all next winter and the Kansas City appearance of the band will be in December.

Angle-Brooklyn Apr 6/19.

John Phillip Sousa served the entire period of the war as director of the bands of the United States Navy. He has been placed on the inactive list and will accordingly give his time in the future to directing his own famous little aggregation of wind instruments.

Telegraph - Apr 6/19.

Waldorf-Astoria Concert.

Ruth Kemper, violiniste, will be the soloist at this evening's Waldorf-Astoria concert, when she will play Vieuxtemp's "Ballade et Polonnaise" for violin with orchestra. Conductor Joseph Knecht has selected an engaging program, which includes works by Sousa, Delibes, Tschafkowsky, Herbert, Tarengli, Gretry and Rimsky-Korsakoff. The concert commences at 8.30 in the main foyer.

Ledges - Phila. Apr 13/19.

WILLOW GROVE MUSIC

Willow Grove Park will open its twenty-fourth season on Saturday, May 24. The initial attraction, from May 24 to June 7, will be Nahan Franko and his orchestra. Oreste Vessella and his band will play his first engagement at the park from June 8 to June 21. From June 22 to July 12 Victor Herbert and his orchestra will play. The next attraction, from July 13 to July 26, will be Giuseppe Creatore and his band. From July 27 to August 16, Wassili Leps and his symphony orchestra will present their annual "musical festival." John Phillip Sousa and his band will be heard from August 17 to September 14. The appearance of the Choral Society of Philadelphia, the Strawbridge & Clothier Chorus and other features are assured during the season.

U. S. News - Phila Apr. 13/19.

WILLOW GROVE SEASON WILL BEGIN ON MAY 24

Six Famous Orchestras and Bands to Play at Park During 16 Weeks

Willow Grove Park will open its twenty-fourth season on Saturday, May 24.

A season of sixteen weeks is announced, during which time six of America's best-known musical organizations of their sort will be heard at the famous and popular pleasure park. All of these bands and orchestras are old favorites with the exception of one which is new to the park this summer. Musical programs of special attractiveness are now being compiled by the various conductors of these organizations.

The first attraction, to be heard from May 24 to June 7, will be Nahan Franko and his orchestra. Mr. Franko, thru his versatility and personality, has become a prime favorite with early-season crowds, and this year will commemorate his golden jubilee as an orchestral conductor.

Oreste Vessella and his band will play his first engagement at the park from June 8 to June 21. Mr. Vessella attained his great popularity thru playing at Atlantic City for the last fifteen years.

From June 22 to July 12 Victor Herbert and his orchestra will come. The next attraction, from July 13 to July 26, will be Giuseppe Creatore and his band. Mr. Creatore's last appearance at Willow Grove Park was during the season of 1914, since which time he has made several extensive tours presenting the Creatore Grand Opera Company. Vocal soloists from this organization will appear in conjunction with his band.

From July 27 to August 16 Wassili Leps and his symphony orchestra will present their annual "musical festival."

John Phillip Sousa and his band, from August 17 to September 14, will be the final attraction of the season. Mr. Sousa is now mustered out of the service and is preparing for a trans-continental tour with his own band.

The appearances of the Choral Society of Philadelphia, Strawbridge & Clothier Chorus and other famous choruses and features are assured during the season.

Mail - N. Y. Apr. 12/19.

The Commonwealth Opera Association of which John Phillip Sousa is the president, and William G. Stewart the general director, announces a four weeks' season of light opera at the Brooklyn Academy of Music beginning on Monday, April 21. Three Gilbert and Sullivan operas are to be given—"The Mikado," "The Pirate of Penzance," and "The Gondoliers"—and there will be a revival of "The Geisha." The opening bill will be "The Mikado."

Le Nouvelliste - Spokane - Wash. Apr. 14/19.

SOUSA TO START COAST-TO-COAST TOUR FOR BAND

Lieutenant John Phillip Sousa and his band will begin a coast-to-coast tour—the first he has undertaken in four years—Saturday, June 14, at the Academy of Music, Brooklyn. On this occasion of his opening concert the band will play for the first time Lieutenant Sousa's newest march, "The Golden Star" which he has dedicated to Mrs. Theodore Roosevelt. On the title page of the original manuscript of this march the composer has written in his own hand the words: "In memory of the brave who gave their lives that liberty shall not perish."

Review - Leader - Chicago Apr. 3/19.

The Tour of Sousa and His Band.

Lieut. John Phillip Sousa and his band will begin a coast-to-coast tour—the first he has undertaken in four years—Saturday, June 14, at the Brooklyn Academy of Music. On this occasion of his opening concert the band will play for the first time Lieutenant Sousa's newest march, "The Golden Star," which he has dedicated to Mrs. Theodore Roosevelt. On the title page of the original manuscript of this march the composer has written the words: "In memory of the brave who gave their lives that liberty shall not perish."

Herald - N. Y. Apr. 7/19.

Month of Opera for Brooklyn.

The Commonwealth Opera Association, of which John Phillip Sousa is president and William G. Stewart is general director, will give a four weeks' season of light opera at the Brooklyn Academy of Music, beginning on Monday, April 21. Three operas by Gilbert and Sullivan—"The Mikado," "Pirates of Penzance" and "The Gondoliers"—will be sung, and there will be a revival of "The Geisha." The first bill will be "The Mikado."

The list of singers includes Misses Dorothy Jardon, Irene Pavloska, Christie MacDonald, Sylvia Tell, Kate Condon, Adele Patterson, Jeska Swartz, Gladys Caldwell, Anne Bussert, Greta Risley and Elsie Leon; Orville Harrold, Guido Ciccolini, Warren Proctor, Arthur Aldridge, Horace Wright, Harold Blake, John Willard, Edward Roberts, Bertram Peacock, Herbert Waterous, James Goddard, Jefferson de Angeles, Frank Moulán, William Danforth and Stanley Ford. Max Bendix will direct the orchestra.

Chicago - April 7/19.

Sousa Joins the Jubilee.

John Philip Sousa yesterday notified Charles Dillingham that he will be pleased to participate in the Hippodrome Anniversary Jubilee scheduled for next Sunday at the big playhouse, to mark the passing of the fourteenth birthday of the Hippodrome. This will be the famous bandmaster's first public appearance since his retirement from the United States Navy, where Lieutenant Sousa organized the largest band ever formed in America, and which was divided into units which were important factors in many national and naval activities during the war. Lieutenant Sousa has figured conspicuously in the Hippodrome successes since Mr. Dillingham assumed control of this theatre four years ago.

Chicago - Post April - 1919.

Sousa Gives Autographed Copies of March to Benefit

Lieut. John Phillip Sousa wanted to do something for the "empty attic sale," which is to be held in the loop April 10 and 11 for the benefit of St. Mary's mission of the Cathedral of St. Peter and Paul, so he sat down and autographed fifty copies of his latest march, "The Gold Star." Officers of the sale received this unique gift today. The copies will be given to the active workers as souvenirs.

Times - N.Y. Apr. 7/19

When the Hippodrome keeps its fourteenth anniversary on next Sunday John Phillip Sousa will take part in the celebration, as he has done yearly since Charles Dillingham took control of the big playhouse, four years ago. The annual parade of the employees, elephants and other animals will not be held this year, as Mr. Dillingham sees no "big, timely motive" for it.

N.Y. Mail - Apr. 15/19.

John Philip Sousa yesterday presented to Charles Dillingham the original orchestration of his new song, "When the Boys Come Sailing Home," which he

wrote in collaboration with his daughter, Helen Sousa Abert, and played for the first time at the Hippodrome anniversary on Sunday.

N.Y. Post - Apr. 7/19.

John Philip Sousa will direct the orchestra in the Hippodrome's fourteenth birthday celebration on Sunday evening.

Argentine - Union Apr. 26/19.

LOAN EFFORTS REDOUBLED.

New York Reserve District Reaches Total of \$150,412,800.

New York, April 25.—Official Victory Loan subscriptions in the New York Federal Reserve district to-day totaled \$150,412,800, an overnight gain of \$26,308,050.

With this figure representing only 11 per cent of the district's quota of \$1,350,000,000, Victory Loan workers redoubled their efforts to-day to put the loan "over the top" before the three weeks' campaign is ended.

Addresses by Governor Allen, of Kansas, and Mrs. Newton D. Baker, wife of the Secretary of War, and a concert by three combined bands under the direction of Lieutenant John Philip Sousa, all staged in "Victory Way," featured the day's program in behalf of the loan.

San Francisco Apr. 2/19.

Sousa Coming

JOHN PHILIP SOUSA and his famous band will begin a coast-to-coast tour, the first he has undertaken for four years, on Saturday, June 14, in the Brooklyn Academy of Music. Selby C. Oppenheimer, who will have the management of all the concert dates in California, announces that the organization will give three or four concerts in San Francisco some time in November, the exact dates to be arranged later.

Union N.Y. Apr. 29/19.

FAMOUS BANDS TO TOUR AMERICA

Leading European Bands as Well as United States Organizations Plan Big Band Season

Unless all predictions go awry this year and next will see the biggest band season ever chronicled in the history of American brass music. The famous bands of Europe are all being lined up for American tours with the best known band names brought out during the recent war, scheduled for tours on this side of the Atlantic Ocean.

Italy has one band that made a great reputation for its music in the past few years, France has one, and England has one, maybe two, which are planning tours over here. Certain United States bands will also keep the trail hot this year. Military bands are in the fore, with two negro organizations now enroute and a third one in process of formation.

Lieut. John Philip Sousa is now getting his musicians in shape for another long tour, and Arthur Pryor's Band is also scheduled for its regular season.

Dispatch - Colo. Apr. 21/19.

Nazimova and Sousa.

In a play made famous by her during two years' run on New York stages under the name MAJESTIC. of "Ception Shoals," Nazimova comes to us at the Majestic this week in "Out of the Fog." The first performances yesterday elicited large and appreciative audiences from the already very large Nazimova following.

During the action of the play Nazimova plays two parts, that of a girl mother and her daughter who grows to womanhood on a quite deserted island and falls in love with the first man she meets. Those familiar with the Nazimovan art can readily realize how well this actress fits the part of this wildwood nymph with her capacity for playful, ingenuous and spirited acting. Charles Bryant is an effective lover and Harry Harmon is well cast as the stern uncle who is the girl's foster-father.

The musical program is especially interesting, not only for the grateful Carrie Jacobs Bond song, "The Soul of You," but also for a John Philip Sousa composition introduced here for the first time. It is his "Wedding March," done in his best style and of a sort to appeal to all-American brides.

Chicago - Apr. 10/19.

Marches of Sousa.

Lieut. Sousa takes his band on tour once more. The fountain head of the band march is Sousa. We know him best by his "Hands Across the Sea," "The Stars and Stripes Forever," "The Invincible Eagle," and though not so easily recognized by title, the strains of "The Bride-Elect," "The Charlatan," "The Free Lance," "Yorktown Centennial" and numerous others are well loved by the American people. Sousa's band music has made an epoch in literature of its kind. It is a triumph of vital, enlivening rhythm.

Brooklyn Post Apr. 26/19.

SUNDAY, April twelfth, the Annual Hippodrome Anniversary Jubilee was given at the big playhouse with the entire cast and company of Charles Dillingham's current spectacle, together with favorite stars, artists and composers who have helped make stage history at the New York Hippodrome in years gone by. John Philip Sousa, who appeared in public for the first time since his retirement from the United States Navy, introduced two new numbers and he also accompanied Julia Arthur, who recited "The Battle Hymn of the Republic" by special request. Miss Arthur typified the various war activities of the Hippodrome and its people during the past year, as she has been conspicuously identified with them all. Mr. Sousa played his new march, "Bullets and Bayonets," which he has dedicated to the United States Infantry, for whom he wrote

it, and another new Sousa number, a song, "When the Boys Come Marching Home," which he wrote in collaboration with his daughter, Helen Sousa Abert. This number was sung by Alice Poole of the Hippodrome Company, supported by the entire ensemble in a production effect arranged by R. H. Burnside.

John Philip Sousa at the Academy June Fourteenth.

Lieutenant John Philip Sousa and his band will tour the country this summer for the first time since the leader entered the naval reserve. The famous bandmaster has recently received his honorable discharge. At the opening concert, which will be at the Brooklyn Academy of Music on June fourteenth, the band will play for the first time in public Mr. Sousa's new march, "The Golden Star," which the composer has dedicated to Mrs. Theodore Roosevelt. Lieutenant Sousa spent nearly two years in the service of the Government. He was commissioned in May, 1917, shortly after the declaration of war, and was assigned to the Great Lakes Naval Training Station near Chicago, where he was placed in charge of the work of organizing the bands for the grand fleet. No less than one thousand musicians were always under constant training under his direction. These were divided into groups of two hundred and fifty and Lieutenant Sousa devoted a portion of each day to the drilling of these bands. On special occasions he brought the entire thousand bandmen together into a single group and personally conducted what was the largest band which ever played together in the recorded history of the navy.

Times - Los Angeles Apr. 24/19.

Big Men on the Sousaphone.

Two of the largest bandmen in America have just been engaged by Lieut. John Philip Sousa for his forthcoming tour. They combine physical bulk and musicianly ability in equal parts, these qualifications being absolutely essential for the services required. They will play the two Sousaphones, which are important instruments in the make-up of the band. The Sousaphone is an invention of the leader and is the largest instrument used in any band. The two men are John M. Kuhn and W. V. Webster. Kuhn is a full-blooded Indian, a graduate of the Carlisle school and a famous football star of a few years ago.

Leader - Chicago Apr. 17/19.

Sousa's Band to be Featured by Ellison-White.

Laurence A. Lambert, general manager of the Ellison-White Musical Bureau, will soon be in New York, after making a number of stops en route. The San Carlo Grand Opera Company will again be one of the musical bureau's big attractions for all territory west of Chicago and Western Canada, and Sousa's Band will be added to the bureau's attractions next season. Other important contracts are under consideration. Mr. Lambert has lately signed a long-time contract with Ellison-White.

Journal - Chicago Apr. 24/19

Two of the new members of John Philip Sousa's concert band are credited with being the largest hands in America. One is W. V. Webster, the other, John M. Kuhn, the latter being a full-blooded Indian, a graduate of the Carlisle school, and in his day a football star. Both play Sousaphones, the large brass instruments invented by the director and given his name.

Leader - Chicago Apr. 10/19.

Lieut. Sousa's Trans-Continental Tour.

Lieut. John Philip Sousa, world famous band leader and composer, has just been placed on the Inactive List of the United States Navy and is planning one of the cross-the-country tours abandoned when he became part of Uncle Sam's navy.

Lieutenant Sousa spent nearly two years in the service of the government. He was commissioned early in May, 1917, shortly after the declaration of war, and was assigned to the Great Lakes Naval Training Station, near Chicago, Ill., where he was placed in charge of the work of organizing the bands for the grand fleet.

No less than 1,000 musicians were always in constant training under his direction. These were divided under his inspiring leadership there was a developed portion of each day to the drilling of these great bands into groups of 250 and Lieutenant Sousa devoted a precision of attack, new verve and swing. On special occasions he brought the entire 1,000 bandmen together in a single group and personally conducted what was unquestionably the largest band that ever played together in the recorded history of civilization.

A trifle more than 3,000 bandmen were trained under his personal supervision during the period of the war. This was not the only contribution of the famous Sousa band to the public welfare. Ten of the leading players in the organization became band masters in either the army or the navy and several of them served with distinction in France.

For his forthcoming transcontinental tour Lieutenant Sousa is re-organizing his band and will have among its members practically the entire personnel as it existed before Sousa entered the service. He has but to wave a figurative wand and all his former associates come flying in response to his summons, no matter what other engagement they may happen to have.

Courier - N. Y. Apr. 17/19

Sousa's Band Organized

John Philip Sousa, twenty-six years ago, organized in this city the band that popularized his name all over the world. This was five years before he wrote "The Stars and Stripes Forever," and he has been busy writing marches and operas ever since. In the latter line his versatility is unique, inasmuch as he writes both words and music. Lieutenant Sousa, during the war, was musical director at the Great Lakes Training Station and the leader of 1,800 instrumentalists, the largest musical organization on earth.

At Ravinia

Star - N. Y. Apr. 30/19.

Some one started a rumor Monday that John Philip Sousa and his band would appear in vaudeville. John Pollock said his billing could best be described as "The Stars and Stripes Forever."

"The Scandal of 1919" is now re-

Gazette - China Apr. 7/19.

Now that the war is over, Lieutenant John Philip Sousa is going to get his old band together and start out on a tour. He is thinking seriously of restoring his chin decoration that was once so effective a feature of the Sousa phiz.

Apr. 13/19.

THE SEASON AT WILLOW GROVE

Willow Grove Park will open its twenty-fourth season on Saturday, May 24. The management announce that for the coming season of sixteen weeks, the music-loving patrons of this wonderful pleasure park will be entertained by six of America's best-known musical organizations, all old favorites with the exception of one which is new to the park this season.

The opening attraction, from May 24 to June 7, will be Naham Franko and His Orchestra. Mr. Franko, through his versatility and personality, has become a prime favorite with early-season crowds, and this year will commemorate his golden jubilee as an orchestral conductor.

Creste Vessella and His Band, Creste Vessella, conductor, will play his first engagement at the park, from June 8 to June 21. Mr. Vessella has a legion of admirers throughout the United States, having attained his great popularity playing at Atlantic City for the past fifteen years. He will be assisted by several vocal and instrumental soloists.

From June 22 to July 12, will be heard Victor Herbert and His Orchestra, Victor Herbert, conductor. Mr. Herbert will, as usual, bring his well-known organization and play his most successful, newest and old-time compositions.

The next attraction, from July 13 to July 26, will be Giuseppe Createore and His Band, Giuseppe Createore, conductor. Mr. Createore's last appearance at Willow Grove Park was during the season of 1914, since which time he has made several extensive tours presenting the Createore Grand Opera Company. Vocal soloists from this organization will appear in conjunction with his famous band.

From July 27 to August 16, Wassill Leps and His Symphony Orchestra, Wassill Leps, conductor, will present their annual "Musical Festival." Many new grand and light opera novelties will be introduced. Mr. Leps has secured the services of the Philadelphia Operatic Society, noted grand opera soloists and other vocal and instrumental soloists.

John Philip Sousa and His Band, John Philip Sousa, conductor, from August 17 to September 14, will be the final attraction of the season. Mr. Sousa is now mustered out of the service and is preparing for a transcontinental tour with his own band, which will include an extended engagement at the park. Mr. Sousa has been very busy during the winter months composing new marches and songs, some of which will have a first performance at Willow Grove Park.

The appearances of the Choral Society of Philadelphia, Strawbridge & Clothier Chorus and other famous choruses and features are assured during the season, announcements will be made at a later date.

Union - N. Y. Apr. 6/19.

Sousa Out of Navy, Will Tour Again with Band

Lieut. John Philip Sousa will make a coast-to-coast tour with his band, opening at the Brooklyn Academy of Music, Saturday, June 14. On his opening program he will play for the first time, his newest march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt. Lieut. Sousa has just received his honorable discharge from the navy.

Journal - Chicago Apr. 4/19

Lieut. John Philip Sousa, now placed on the inactive list of the United States navy, is reorganizing his concert band and planning another country-wide tour. During his term of service at Great Lakes over 3,000 bandmen were trained under his personal supervision, ten of the best becoming bandmasters in the army and navy and serving with distinction in France. During the war time it was not an uncommon matter to see Lieut. Sousa parading the Chicago streets at the head of a band of 350 players, and on several special occasions he conducted an organization of

N. Y. Apr. 1/19.

NICHOLAS DOUTY, IN RECITAL SINGS 'IN FLANDERS' FIELDS'

"In Flanders Fields," set to music by Sousa, was one of the notable numbers on the program of the recital-lecture given last night at Witherspoon Hall by Nicholas Douty. "The Poet and the Song" was the subject of the lecture, and Mr. Douty explained the lyrical requirements of song poems.

Poems by modern writers set to music by Debussy, Hahn, Herbert, Homer, Kramer and Douty himself were among the numbers on the program. Joseph W. Clark was the accompanist. This lecture, given under the auspices of the Univer-

Star - Washington May 18/19

The Jazz Craze.

LIEUT. JOHN PHILIP SOUSA, who has just been discharged from the Navy, now realizes the horrors of war better than he did before he went into the service. The war-born jazz craze has advanced the wages of bang-up, fleet-fingered, barrel-lunged saxophone players from a mere pittance of \$50 to \$150 a week. John was reared here in Washington, so lots of his secret sorrows, like being unable to get saxophone players at former market prices, are bound to leak out.

North American Phila May 18/19

WILLOW GROVE PLANS FEAST OF FINE MUSIC

Season Opens Next Saturday With Franko's Orchestra.

'Forest Ride' Is New

MANY IMPROVEMENTS

Willow Grove Park will open for the twenty-fourth season next Saturday, May 24. This playground is known thruout America and enjoys a unique reputation. It is conceded that the music and the amusements have made Willow Grove Park famous, as they are considered to be in a class by themselves.

Numerous improvements have been made and all plans have been perfected for the opening of the park. For weeks landscape gardeners, electricians, painters and mechanics have been busy putting in first-class condition all the amusements, buildings, grounds and lawns. Every detail to insure comfort and pleasure to the big crowds on the opening days has been attended to.

A new amusement, "The Forest Ride," has been added this season. It is near the lake and its cars run thru the trees in the grove.

The musical program will be of extraordinary worth, with the appearance of America's most famous orchestral and band organizations. The opening organization will be Naham Franko and his orchestra, from May 24 to June 7. This organization has been a favorite for several seasons, and Mr. Franko will this year celebrate his golden jubilee as an orchestral conductor.

Other organizations which will follow are Oreste Vessella and his band, June 8 to June 21, making his first appearance at the park, having attained great popularity thru playing at Atlantic City for the last fifteen years; Victor Herbert and his orchestra, June 22 to July 12; Giuseppe Createore and his band, July 13 to July 26; Wassill Leps and his symphony orchestra, July 27 to August 16, who will present his annual "musical festival," which includes famous grand and light opera soloists and choruses, while the final engagement is John Philip Sousa and his band, August 17 to September 14. The engagement of "the march king" is a notable musical event, and despite Mr. Sousa's many activities during the last two years as leader of the Great Lakes Naval Band, he has composed several new marches and songs which will have their first performance at Willow Grove Park.

May 2/19.

Capt. John Philip Sousa Visits Moorestown

Capt. John Philip Sousa, the world famous composer, musician and band leader, was in Moorestown on Tuesday. He was en route from his home at Port Washington, Long Island, to Wilmington on horseback, and was accompanied by a groom and a chauffeur, the latter driving a big limousine which contained the Captain's baggage. Capt. Sousa was discovered by Mrs. Megill, wife of Col. Megill, and Mrs. Carlotta-Bautz Mattox on Main street, as he inquired of them for the hotel. Explaining there was none, Capt. Sousa was directed to Chas. Ward's cafe, where he and his party lunched, and it was here they were found by the Chronicle man. As Capt. Sousa wanted to find out about hotel accommodations in Woodbury he was taken to the Burlington County Trust Co., and a call put in for the Gloucester County Democrat, Editor Carpenter furnishing the desired information.

At the Bank he had quite a chat with William R. Lippincott, the President of the Moorestown National, Frank S. Herr, and George H. Plum, secretary of the Burlington County Trust Company. Leaving the Bank, Capt. Sousa visited the Chronicle office, where he spent some time, and where he also met T. French Ballinger, who happened in while the Captain was relating some of his experiences.

Capt. Sousa lives at Port Washington, Long Island, about fifteen miles from Oyster Bay, the home of the late Col. Roosevelt. He and Col. Roosevelt were great friends, and about October a year ago he was at Col. Roosevelt's home with a party of friends, and had a long chat with him. Capt. Sousa, besides being in Europe with his band during a lengthy concert tour, also took that organization around the world, the trip being made in fourteen months, in which time they travelled a distance of 62,000 miles, via Europe, the Canary Islands, Africa, New Zealand, Australia, the Fiji Islands and the Hawaiian Islands to the Pacific coast of the United States.

At the Bank he related the story of an experience while playing at the Pan-American Exposition in Buffalo. He went into one of the Buffalo banks to have a check cashed. As Capt. Sousa says, a check for an entire band such as his comes to a considerable amount, and the teller was unwilling to give him the money without his being identified. The Capt. was in a dilemma until a happy thought came. He turned his back to the employees, some thirty in number, raised his hand as if wielding a baton, and in an instant they spontaneously recognized him with a cheer, and the check was instantly cashed without question.

Capt. Sousa also told of some of his experiences at the Great Lakes Naval Training Station, where 48,000 men were quartered. It was while in the service he had his familiar beard removed. He was in Chicago the day it happened, attending a recital by Galli-Curci. He and Capt. Grimes, in charge of the station, each thought it would be better to remove their beards, so during an intermission Capt. Sousa went to the Auditorium barber shop, and in a few moments his beard was a thing of the past. The editor of the Chicago Tribune (I don't know the name) was present at the recital and saw the change, gave the news to the world and the next day the world knew Capt. Sousa's beard was gone.

Like all big men Capt. Sousa is most democratic and very approachable. He is extremely fond of hunting, and says that sometimes he thinks of heaven as a place where there is plenty of game, and where he is to have a good dog and gun. He loves animals, and is very kind to his horses and all dumb beasts. While here the groom was inclined to give the horses corn, but Capt. Sousa thought oats would be better, so they were secured from Hollingshead's mill and the horses fed. He never overtaxes his horses and in every way is careful of them.

Telegraph-Chronicle May 4/19.

SOUSA'S DOG STORY

THIS IS ONE THAT MALCOLM D. GIBSON DID NOT INVENT.

A man who tells the truth, but who will verify that he did not get this tale from Malcolm D. Gibson—hopes to die if the following story about John Philip Sousa isn't a true one. Lieutenant Sousa, according to Askin, declares that the women of his household in the country have great difficulty in inducing his three prize dogs to return to the house, once they are given their liberty. The animals absolutely refuse to respond to any calls or whistles, and they must be rounded up by hand.

According to Mr. Askin, Lieutenant Sousa's wife appealed to him to devise some means of making the dogs more obedient in such cases. Mr. Sousa, realizing that the canines were fond of music, more especially his, turned loose the dogs, and then from the veranda whistled the strains of "Stars and Stripes Forever," and they came hurrying back and nestled at his feet. This column suggests that the readers hereof use their own judgment.

American. Boston May 25/19.

SOUSA TO OPEN LONG TOUR HERE

Famous Band to Start Across Continent Immediately After Concert at Academy on June 14.

An important musical event to take place in the near future is the concert to be given at the Brooklyn Academy of Music by John Philip Sousa and his band on Saturday afternoon and evening, June 14, when Mr. Sousa starts on his trans-continental tour with the band. He has secured the services of H. Benn Henton, the world's champion saxophone player; Frank Simon, famous cornetist, and Joseph Green, the marvelous xylophone player and jazz drummer, all prominent figures in band circles, who will accompany him on this tour.

The programmes given in the afternoon and evening will be different, except for one number, the Boy Scout March, written by Mr. Sousa for the Boy Scouts of America, which is to be played by him both afternoon and evening, June 14 being the last day of the Boy Scout drive.

It is Mr. Sousa's desire to present in the afternoon a program similar to those given at Manhattan Beach some twenty years ago. To date Mr. Sousa has been unable to secure a copy of any of his Manhattan Beach concert programmes, and he is asking the newspapers to aid him in his search. If there be one who can supply Mr. Sousa with a copy of any one programme from among his collection, it will be gratefully received by him at his New York office.

It was at these concerts that Sousa and his band came into prominence and another concert similar to those given at Manhattan Beach would be of interest both musically and historically.

The evening programme will consist of Mr. Sousa's latest compositions, which include "When the Boat Comes Home," "In Flanders Fields," "Semper Paratus" (the March of the Devil Dogs) and the "Boy Scout March," as previously announced.

PUBLISHERS OFFER SOUSA CHANCE OF SUDDEN FAME

A certain music publishing house in New Jersey which is planning the publication of a book containing a group of well-known songs by American composers has just discovered the existence of Lt. John Philip Sousa. That anyone in this country could be ignorant until recently, of the existence of the foremost bandmaster of the world and of one of America's leading composers is almost incredible, but that a firm representing itself as being a music house would make such a confession would be quite beyond belief were it not for the actual receipt by the musician, the other day, of a letter setting forth this fact.

"We want you to send us one of your best songs for publication," the letter read, "in a book that we are preparing. As it will cost many hundreds of dollars to print and publish this book we ask your co-operation. Sign the enclosed slip agreeing to remit the sum of ten dollars. Do not send the ten dollars right away, but send the slip signed and when the book is printed we will write you a letter and then you can send the ten dollars, if you have it, or pay us in installments. This is a grand opportunity to get your song printed and at a price so low that anyone can spare the money. We heard

of you and your works through the Washington Copyright Office where your name is recorded as a writer of songs."

Lieut. Sousa and his famous band will play at the Elmwood Music Hall on Thursday evening, June 19th.

Star-News May 31/19

Concerts by Sousa and His Band.

Lieutenant John Philip Sousa, who recently retired from the United States naval service, in which he acted as chief bandmaster at the Great Lakes Training Station, has organized a band of sixty musicians for an extended concert tour of this country. He will give two concerts in Olympic Park Sunday afternoon and night, June 15. The soloists will be Miss Mary Stone and Miss Mary Baker, sopranos, and Frank Simon, cornetist. The program for the afternoon concert follows:

Band, "Moorish Scene".....Chapman
Cornet Solo, "The Student's Sweetheart".....Bellstedt
Band, "Dwellers in the Western World".....Sousa
(The Red Man, the White Man, the Black Man.)
Soprano solo, "Ah! fors a lui"....Verdi
Miss Mary Stone.

Band—
(a) Marche Funebre, from Sonata, Op. 32.....Chopin
(b) "Persian Dance" from "Kholovanatchina".....Moussorgsky

Band—
(a) "Shepherds Hey".....Grainger
(b) "Bullets and Bayonets"....Sousa
Soprano Solo, "Thou Brilliant Bird," David

Miss Mary Baker.
Band, Overture to "Zampa"....Herold
The following program will be presented at night:

Band, Overture to "Mignon"....Thomas
Cornet solo, "Willow Echoes"....Simon
Band, "Impressions at the Movies," Sousa
(The Jazz Band in Action, "The Crafty Villain and the Timid Maid, Balance All and Swing Partners.")
Soprano solo, "I Am Titania"....Thomas
Band—
Miss Mary Stone.
(a) "Wedding March".....Sousa
(b) "The Golden Star".....Sousa
Band, "Showing Off Before Company," Sousa

Band—
(a) "My Cairo Love".....Zamiatnik
(b) "Saber and Spurs".....Sousa
Soprano solo, "In Flanders Field," Sousa
Band, Rhapsody, "The Southern," Sousa
Miss Mary Baker.

Should-Boston May 16/19.

POPS PROGRAM

The program for the pop concert at Symphony Hall tonight, follows:

March, "Stars and Stripes".....Sousa
Overture, "All Baba".....Cherubini
Song Without Words.....Tschalkowsky
Fantasia, "Pagliacci".....Leoncavallo
Ballet Music, "Queen of Sheba"....Gounod
Hymnus (Trio).....Nage
(Organ, Mr. Snow; violin, Mr. Hoffmann; cello, Mr. Miquelle)
Turkish Patrol.....Michaelis
Overture, "Melpomene".....Chadwick
Selection, "L'Oracolo" (with organ)...Leoni
Souvenir.....Drda
The Marionettes.....Lacome
March from "Aida".....Verdi

Musical Leader - my...

WHAT DID SOUSA DO?

That John Philip Sousa, for nearly four decades the March-King of all the world, has reorganized his famous band for a tour has been told in THE MUSICAL LEADER. An aspect of the reorganization which has not been related in print, is made known by Lieut. Sousa's new manager, Mr. Harry Askin, who tells that, in arranging the northwestern route by correspondence, he met with not fewer than three local managers who expressed total ignorance of what Sousa did in the great war.

"These men were frank in telling me," says Mr. Askin, "that they were of the belief that the popular taste in bands and band music would, for a time, have to do with the musicians who took part in the war; and one of them asked me if there were any way in which I might 'hang Mr. Sousa's name onto the war for the purposes of advertising.' Of course, there will be for a time an immense supply of so-called overseas bands and bandsmen, billed as heroes of Chateau Thierry and the Argonne. Equally, of course, there is no disposition on the part of any good American to sneer at any other good American who went over, no matter what his capacity, so long as he went for the purpose of enforcing victory for the American and allied arms. But it is a joke that any manager in the United States or Canada should be ignorant of the great part played by Lieut. Sousa in the actual winning of the war!"

* * *

Mr. Askin is right: Lieut. Sousa *did* play an immense part in winning the war. A bigger part, too, than if he had gone overseas, although millions of Americans who know his marches dreamt the good dream that a day would come when the Allies' troops would march down Unter den Linden and through the Brandenburg Gate headed by J. P. and the Battalion Band of Great Lakes playing, of course, "The Stars and Stripes Forever." That, no doubt, is the way Marshal Foch would have arranged it, had it been left to him, although he may never have heard of Sousa. And there are millions of Americans, in uniform and in mufti, who still think that that is the way the war should have been ended.

As to Sousa's part, let us run back over it. Perhaps the uninformed managers of Mr. Askin's discovery will see this, read it, and beg pardon of the March-King.

* * *

About a month or five weeks after the United States declared itself in. Mr. and Mrs. John Alden Carpenter, of Chicago, went to Great Lakes for an afternoon of just lookin' round. They came away impressed by nothing else in the great naval training station so much as the pitiful hunger of the thousands of recruits for music—good music well played, if possible; music on big and brass instruments, preferably; but music—music—music—on a jews-harp, on a uke, on a tin whistle, on a concertina, on a piano, so long as it was tone in tune.

Mr. Carpenter talked it over with Captain Moffett, who was in quick agreement that something ought to be done about it. The boys had a band of a kind—a go-as-you-please get-up, under an eager and willing but unseasoned bandmaster, with a heterogeneous assortment of instruments. The sort of band which, until little more than a year ago, you'll find in any post or barracks or fort or camp or training station in the United States. (The English have ever been more careful about such matters: an English band playing "The Girl I Left Behind Me" has ever been one of the greatest emotional reagents known to the laboratory of military chemistry!) Mr. Carpenter, with ample reason to believe that anything he might do in the matter would be highly regarded by the commandant of Great Lakes, put a categorical question to Frederick Donaghey, who was held to be an incarnated inventory of all the showmen in the world. The question was:

"Where can we get a competent bandmaster who is an American and willing to go to Great Lakes for the purpose of instructing the boys with a view of building up a band in keeping with the extent and importance of the station? The pay will necessarily be small."

* * *

Mr. Donaghey replied to say that he knew no American bandsman with all the requirements save Sousa, adding that Sousa might be better informed, and suggesting that a wire be sent to ask him if he knew such a man as Mr. Carpenter described. The wire was sent, and elicited a reply that Sousa would be in Chicago within a week to talk over the matter. He came within the week, and when he left it was as a re-enlisted man of the navy, with the title of lieutenant: he had arranged with Captain

Moffett to give up, so far as was possible in fairness and justice to his men and to the managers with whom he had binding contracts for important engagements, his private and personal business, and personally undertake the work of creating a great band at Great Lakes.

Well, he did that; and he did more.

* * *

Within a year, the massed bands of Great Lakes numbered more than fifteen hundred players on brass, wood and drums. These men had developed under Sousa so much proficiency in ensemble playing for parade purposes

After each trip, Sousa returned to Great Lakes and took up the routine of all the other enlisted men of the station. His hours were the hours of naval discipline. And all this time he worked on new marches designed to feed the mounting flame of patriotic devotion in the land.

* * *

And this was far from all. Secretary Daniels visited Great Lakes and gasped his wonder and delight when, in the grand review arranged for him on a bleak and chilling November day, that Sousa-taught band of Jackies



Lieutenant John Philip Sousa.

that they were made up into units of one hundred or so and sent through the country to create enthusiasm for the second, third and fourth Liberty Loans. Their services were in demand throughout the United States. The Jackie bandmen of Great Lakes became powerful factors in creating and maintaining patriotic morale.

Sousa, himself—and he was well over sixty years of age when he re-enlisted—led a picked band of three hundred in the loan drives, and took his men on three occasions east to New York City for participation in patriotic campaigns. Always he marched in the parades, and wherever Sousa and his Jackies appeared the work of the solicitors was made easy. The greatest of the Red Cross drives, too, had Sousa and his cadet bandmen as animating participants.

marched into view at the head of the immense parade, with Sousa's showmanship in every aspect. When, some weeks later, Lieut. Sousa and Mr. Carpenter suggested a supply of new and gold instruments for the band, there was not much difficulty in getting \$40,000 from Josephus.

For, meanwhile, from every naval station in the land and from every camp and cantonment and fort had arisen cries for Sousa: the fame of his work at Great Lakes had spread to soldiers and sailors everywhere, and the officers in command were quick to realize that the success of Great Lakes, in the matter of morale and in the wonderful results obtained in brief time, was due in great measure to what Sousa had done for the station. He went to Pelham Bay and reorganized the music. He was sent to the Grand Fleet when only the official initiate

knew its anchorage, and there, too, reorganized the music. From everywhere came importunities for instruction as to how to organize military bands "in the Sousa fashion."

When Pershing sent word from France that the A. E. F. needed better music, he, in his turn, was giving the voice of a commander to the longings that had grown up as a direct and inevitable result of the great work of the March-King at Great Lakes.

* * *

On an eastern tour for the fourth Liberty Loan involving much travel and uninterrupted activity, Lieut. Sousa contracted an infection of the ear. This ailment sent him to bed on his return to Chicago, and for a month he was an invalid, but in daily touch with Great Lakes. A request from Canada to the United States was that Sousa and his battalion band of three hundred should be sent into the Dominion cities to help one of the popular loans there.

He left Chicago with his men, and on Sunday, Nov. 10, a few hours before the armistice was signed, he played at a great public service in Toronto. The exposure caused a return of the acute trouble in his ear, and, while the deranged millions throughout the United States on Nov. 11 were celebrating the ending of the war, Sousa was being hurried to his home at Port Washington, N. Y., where he underwent another long siege as an invalid.

* * *

The story is imperfectly told, perhaps, as to details, but miles of ink and paper were insufficient for the relation of the moral, the social and the patriotic part he played in the eighteen months from the day of his re-enlistment to the day before the armistice was signed. It was the part of a fine, true, genuine, able, talented and honest American, and there is not a sailor in the navy, a soldier in the army or a true musician in the world who does not believe that the least the United States Government might do in recognition were to pin the medal for distinguished service on the March-King's breast.

However, he is a member of the Republican Club of New York City, and in the matter of formal credits this has been an exclusive kind of war, you know. It has, indeed!

FAGOTTO CONTRA.

NOTED MUSICIAN HAS TWO "HOBBIES"

John Phillip Sousa Likes Horseback Riding and Trapshooting.

John Phillip Sousa, the noted bandmaster, is expected to compete in the New Jersey State Trapshooting Championships which will be held here on Friday and Saturday under the auspices of the Arrow Head Rod and Gun Club. Sousa takes an active interest in only two outdoor sports, horseback riding and trapshooting. Several years ago the famous musician visited this city on horseback, stopping at the Hotel Kensington for the night. The next day he resumed his ride. Sousa has competed in several important important tournaments and his appearance here is awaited with interest.

The initial concert of Sousa's band was held in Plainfield on September 26, 1892. From that date the band has made five tours of Europe, one tour around the world and ten transcontinental tours. It has traveled over 800,000 miles and visited besides the principal cities of the Western Hemisphere, England, Wales, Scotland, Ireland, France, Belgium, Germany, Russia, Holland, Poland, Austria, Denmark, Bohemia, Isles of Wight and Man, the Canary and Fiji Islands, Tasmania, Australia, New Zealand, the Sandwich Islands and Prince Edward Island. Mr. Sousa has been decorated with the Victorian Order by the late King Edward.

The French Government has bestowed on him the Palms of the French Academy as well as the medal of public instruction; the Fine Arts Academy of Hainault, Belgium, has awarded him the medal of that world-

Chemical Company, of 25 Broad Street, New York, has just made here in recent years has just been closed whereby the General

*Every
morning
May 31/19*

War, Music and San Francisco.

"THE MAN who disparages music as a luxury and non-essential," wrote President Wilson shortly after we entered the war, "is doing the nation an injury. Music now, more than ever before, is a national need. There is no better way to express patriotism than through music."

General Pershing a short time later remarked that men, music and morale would win the war. John Philip Sousa, our own Jacobi; Arthur Farwell, now of the University of California; Percy Grainger, Cecil Fanning, the baritone; Irving Berlin and Earl Carroll, composers of syncopated music; John McCormack, Mme. Schumann-Heink, May Peterson, Matzenauer, and scores of others who stand high in melody and song, served the nation musically either in its army or navy or war camp work.

Thus, through the medium of a world war, did we come to realize just how important is music in our national life. Congress saw the light and decreed that no war tax should be levied on tickets of admittance to performances by musical organizations not operated for profit.

This is where San Francisco comes in. The San Francisco Symphony Orchestra had its best season—its eighth—last year, both in point of financial returns and in the matter of attendance. Its greatest attendance increase was among the purchasers of twenty-five and fifty cent seats to the "pop" concerts and fifty cent and one dollar seats to the regular symphony affairs.

This is a most encouraging circumstance. San Francisco's Symphony Orchestra, in common with all other similar organizations throughout the country, has had a hard row to hoe. But year by year interest has been cumulative. More persons are annually becoming interested in the Musical Association of San Francisco, the symphony's supporting agency, the minimum membership in which is \$100 annually. Not only were all obligations met with the close of the eighth season, enabling the association to open the ninth season with a clean slate, but all previous attendance records were broken. In more than one instance were persons turned away from the concert hall because of lack of accommodations.

All of which augurs a great season for the coming fall and winter.

mail. n. y. May 31/19

Next Week's Happenings

George White's Debut as Producer.

ON Monday evening at the Liberty Theatre George White, he of the nimble feet and vaudeville reputation, will make his first bow as a producer, presenting a musical revue to be known as "Scandals of 1919." Mr. White has collaborated with Arthur Jackson in writing the book and lyrics, and Richard Whiting claims composership of the score. Besides Mr. White, the principals will include Ann Pennington, Mabel Withee, Yvette Rugel, La Sylphe, Ethel Delmar, Dorothy St. Clair, Lois Leigh, Ona Munson, George Bickel, Lester Allen, Al Sexton, Bennett and Richards, Lowell Drew, Larry Beck and James Miller.

R. H. Burnside Presents.

NEXT Tuesday afternoon at 3 o'clock sharp the Lambs Club will hold an auction sale of seats for the monster gambol to be given on June 8. The auction will be held at the Hudson Theatre and Shepherd R. H. Burnside will present William Collier, director-general of the gambol, as chief of the shock battery of orators of the occasion. So many requests for aisle seats and other choice locations have reached the Lambs since their gambol was announced that the auction has been decided upon as the only fair method of disposing of the seats. Aiding and abetting Mr. Collier in his work as auctioneer will be George M. Cohan, Augustus Thomas, James O'Neill, Emmet Corrigan, Will Rogers, John Phillip Sousa, Frank Tinney, Jefferson De Angells, Gene Buck, Capt. William Harrigan and many other stars and theatrical world celebrities. Outside of the gambol itself (which is to be held at the Manhattan Opera House), no entertainment ever presented anywhere has offered or could offer as many stars on one bill as will appear at the Hudson Theatre next Tuesday afternoon. Admission will be free.

Lundy May 29/19

LT. JOHN PHILIP SOUSA, AMERICAN MARCH KING

World-Famous Composer, Conductor and Patriot Resumes Activities at the Head of the Greatest of Military Bands.

By John H. Raftery in the New York "Telegraph."

Probably there is no other person in the history of music in America who so appeals to the imagination, the gratitude and the respect of his countrymen, as does Lieut. John Philip Sousa. He would have been a remarkable figure in the musical affairs of any country, and, indeed, he is at this moment better known, more admired and revered in the Old World than any other American composer. One may write big words about John Philip Sousa without resorting to superlatives, and now that he is about to resume his activities as the foremost band leader of the world, the time is not inopportune for this reiteration of his gleaming and enduring celebrity.

Those who are given to bewailing the lack of "American Music," or who would have us believe that there are no real musical geniuses crescent or full rounded, among us, may pause to regard this extraordinary artist, citizen and patriot, who has just completed his full term of war service, during which he added to the roster of the American navy bandmen more than three thousand trained and highly equipped musicians in uniform. That was in itself a feat in professional, as well as in patriotic, potentiality which must forever be read as among the brightest chapters in the history of American music.

International Status of Sousa.

The waxing artistic stature of John Philip Sousa has been no mushroom growth. For more than a generation, as far back as 1885, his reputation as a conductor and composer has been world-wide. Thirty-five years ago a foreign musical journal in an article on martial music bestowed upon Sousa the title "March King," a sobriquet which is almost as well known today as the great bandmaster's own patronymic. As a composer he has written ten operas, scores of orchestra suites, songs and miscellaneous pieces, but his greatest fame and, I think, his most enduring services both to the cause of music and to the cause of patriotism, are comprised in the glorious list of marches which he has projected at frequent intervals during the past thirty-five years. In nearly every quarter of the world the favorite march of the sailor, the soldier and the civilian is a Sousa march, and no land is so remote, no pageant so obscure, no martial movement so inconsequential as not to have been stirred and electrified by "The Washington Post," "The High School Cadets," "Semper Fidelis," "Powhatan's Daughter," "The Liberty Bell" or some other of the unforgettable marches by John Philip Sousa.

Factor in the Allied Victory.

When the recent war commenced and enlistments were slow in England, in the days when even France and Italy had not fully awakened to the ominous menace of the invading Teutons, a European correspondent of the London "Times" wrote to "The Thunderer": "Oh, for a Sousa to stir up the sluggish blood of our recruits! Someone to write military music to awaken and enthuse a thousand willing hearts who need the fire of martial music to inspire them. What could not Sousa do under such circumstances! The 'March King' would be a Godsend."

And as soon as the United States entered the war, Sousa entered the United States navy as a lieutenant and immediately went to the Naval Training Station of the Great Lakes near Chicago and began the momentous task of training whole battalions of sailor-musicians, everyone of whom—more than three thousand—has sounded the American challenge to battle or the American anthem of victory in some liberty-loving quarter of the globe. And during the first year of his service in the navy, Lieutenant Sousa wrote and dedicated to his country's cause a group of new military marches that have already attained world-wide popularity. These include "The Naval Reserve" march, or "The Boys in Navy Blue," "The Anchor and Star," "The Liberty Loan," "The Volunteers," "The Field Artillery," "Sabre and Spurs," "We Are Coming," "Blue Ridge," "Solid Men to the Front," "The Chantyman," "In Flanders Field the Poppies Grow," all of them aimed at the liberty-loving minds and hearts of his countrymen and their allies.

Sousa's Historic Concert Tour

No American musician has ever had so many honors paid to him as has John Philip Sousa. He received from King Edward VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts given by academies, institutions, societies and individuals. He had the honor of appearing before King Edward and his court on two "command occasions," once at Sandringham and once at Windsor.

Eight years ago Sousa and his band started on a tour of the world, which, for magnitude and achievement, stands alone in the annals of concert giving. It is the first time in the history of music that a musical organization of such great numbers and highly cultured artists made a tour of the world. Europe, Africa, Tasmania, Australia, New Zealand, Fiji Islands and Honolulu were visited before returning to America, and over 60,000 miles of travel was accomplished by the organization. It is doubtful if such a trip could be made again until another man arises who enjoys the dual popularity of international composer and international conductor. Everywhere the band, its soloists and Sousa received the highest honors and the most flattering receptions, and Sousa was able to return to America with added laurels to his reputation and added dollars to his savings.

Sousa a True Sportsman.

Lieutenant Sousa, although he has passed his three-score years, appears to be more like a man in his early forties, and his youth and vigor can probably be attributed to his love of outdoor life and his interest in all healthy outdoor sports. Despite his many years of travel and his musical and literary labors, he has always made himself find time for athletic activities. As a boxer, Sousa can give many a younger antagonist a lively four rounds, and not infrequently on his travels has he taken on some local fistic celebrity and always given a good account of himself. Horseback riding is another of his favorite recreations. It was not so long ago that he alighted from his saddle in Washington after having completed a 300-mile ride with his daughter and a party from Hot Springs. At his summer home on Long Island it is not an unusual thing for him to gallop to Montauk Point, at the extreme eastern end of Long Island, and back again in a single day.

But it is as a trapshooter that Sousa probably excels. He wears scores of medals denoting his skill with the shotgun, and in 1912 he won the Keystone handicap in Philadelphia and also the Charlotte trophy. It is related that in 1912 from January to February he shot at about 7,000 targets, and with all the bad weather his average hovered close to 88. Sousa has just been elected president of the American Trapshooters' Association.

"A man who is under a strain of giving one and two concerts a day, conducting a large body of men, is under a tremendous strain," Lieutenant Sousa once said to an interviewer, "therefore, he must have relaxation, exercise and diversion." "Trapshooting is like playing the violin—the greatest violinist often misses the tone though his fingers seem provided with a thousand eyes for the notes—it is so with a gun. One year I had an average of 85; sometimes I shoot and run up to 95 and 97, then I sort of swell up, and the next time I shoot I can only make 70."

Lieutenant Sousa has long been a familiar figure at the hunting grounds of Southern waters. Every possible chance he gets he slips into his ducking clothes and with a party of friends can be seen in pursuit of a wild duck in the Carolinas or along the marshy Maryland shore.

Twenty-ninth Transcontinental Tour.

On June 14 Sousa's Band will inaugurate its twenty-ninth trans-continental American tour with a concert at the Academy of Music, Brooklyn. The 1919 itin-

erary of the famous organization includes every city of importance in the country and in professional ability and distinction, in numbers and personnel, Sousa's Band of this season of peace with victory, is the finest he has ever directed. The program being arranged for the Brooklyn salutatory concert will include numbers reminding of the glory days at Manhattan Beach with the newest and most inspiring accessions to the vast repertoire of the organization.

Moorestown N.J. May 8/19.

Capt. John Philip Sousa Visits Moorestown

Capt. John Philip Sousa, the world famous composer, musician and band leader, was in Moorestown on Tuesday. He was en route from his home at Port Washington, Long Island, to Wilmington on horseback, and was accompanied by a groom and a chauffeur, the latter driving a big limousine which contained the Captain's baggage. Capt. Sousa was discovered by Mrs. Megill, wife of Col. Megill, and Mrs. Carlotta-Bautz Matton on Main street, as he inquired of them for the hotel. Explaining there was none, Capt. Sousa was directed to Chas. Ward's cafe, where he and his party lunched, and it was here they were found by the Chronicle man. As Capt. Sousa wanted to find out about hotel accommodations in Woodbury he was taken to the Burlington County Trust Co., and a call put in for the Gloucester County Democrat, Editor Carpenter furnishing the desired information.

At the Bank he had quite a chat with William R. Lippincott, the President of the Moorestown National, Frank S. Herr, and George H. Plum, secretary of the Burlington County Trust Company. Leaving the Bank, Capt. Sousa visited the Chronicle office, where he spent some time, and where he also met T. French Ballinger, who happened in while the Captain was relating some of his experiences.

Capt. Sousa lives at Port Washington, Long Island, about fifteen miles from Oyster Bay, the home of the late Col. Roosevelt. He and Col. Roosevelt were great friends, and about October a year ago he was at Col. Roosevelt's home with a party of friends, and had a long chat with him. Capt. Sousa, besides being in Europe with his band during a lengthy concert tour, also took that organization around the world, the trip being made in fourteen months, in which time they travelled a distance of 62,000 miles, via Europe, the Canary Islands, Africa, New Zealand, Australia, the Fiji Islands and the Hawaiian Islands to the Pacific coast of the United States.

At the Bank he related the story of an experience while playing at the Pan-American Exposition in Buffalo. He went into one of the Buffalo banks to have a check cashed. As Capt. Sousa says, a check for an entire band such as his comes to a considerable amount, and the teller was unwilling to give him the money without his being identified. The Capt. was in a dilemma until a happy thought came. He turned his back to the employees, some thirty in number, raised his hand as if wielding a baton, and in an instant they spontaneously recognized him with a cheer, and the check was instantly cashed without question.

Capt. Sousa also told of some of his experiences at the Great Lakes Naval Training Station, where 48,000 men were quartered. It was while in the service he had his familiar beard removed. He was in Chicago the day it happened, attending a recital by Galli-Curci. He and Capt. Grimes, in charge of the station, each thought it would be better to remove their beards, so during an intermission Capt. Sousa went to the Auditorium barber shop, and in a few moments his beard was a thing of the past. The editor of the Chicago Tribune happened to be present at the recital and saw the change, gave the news to the Associated Press, and the next morning the world knew

Englewood N.J. May 25/19.

SOUSA AT ACADEMY

An important musical event to take place in the near future is the concert to be given at the Brooklyn Academy of Music by John Philip Sousa and his Band on Saturday afternoon and evening, June 14, when Mr. Sousa starts on his transcontinental tour with the band. He has secured the services of H. Benne Henton, saxophone player; Frank Simon, cornetist, and Joseph Green, the xylophone player and jazz drummer.

The programs given in the afternoon and evening will be different, except for one number, the "Boy Scout March," written by Mr. Sousa for the Boy Scouts of America, which is to be played by him both afternoon and evening, June 14 being the last day of the Boy Scout drive. Mr. Sousa desires to present in the afternoon a program similar to those given at Manhattan Beach some twenty years ago. He has been unable to secure a copy of any of his Manhattan Beach programs and if there is any one who can supply Mr. Sousa with a copy of one program from among his collection it will be gratefully received by him at his New York office.

Argus - Buffalo - May 17/19.

SOUSA AND HIS BAND IN CONCERT HERE JUNE 19

Now that the tumult and the shouting have died down and the country is once more becoming accustomed to the ways of peace it is possible to tell something concerning the unusual services rendered the United States government during the period of hostilities by Lieut. John Philip Sousa, the world famous band leader and composer. He has just been placed on the inactive list of the United States navy and is once more planning one of those cross-the-country tours which he abandoned in 1915 when he contracted to become part of one of the big spectacles presented at the New York Hippodrome.

Lieut. Sousa spent nearly two years in the service of the government. He was commissioned early in May, 1917, shortly after the declaration of war and was assigned to the Great Lakes Naval Training Station near Chicago, Illinois, where he was placed in charge of the work of organizing the bands for the grand fleet. No less than 1,000 musicians were always under constant training under his direction. He paraded on several occasions with units of 350 men. A trifle more than 3,000 bandmen were trained under his personal supervision during the period of the war. This was not the only contribution of the famous Sousa band to the public welfare.

For his forthcoming transcontinental tour Lieut. Sousa is reorganizing his band. Lieut. Sousa and his band will play at Elmwood Music Hall Thursday evening, June 19.

Syracuse N.Y. May 24/19.

SOUSA'S BAND IN JUNE.

Lieut. John Philip Sousa, who recently retired from the United States naval service after having served throughout the war as chief bandmaster at the Great Lakes Training Station, has gathered his old and seasoned bandmen about him once more and is making a comprehensive tour of the country for the first time in four years.

Lieut. Sousa had full charge during the war of the training of all bandmen who were enlisted for service in the Navy. On several occasions as many as one thousand musicians were under his direct control at the naval station. These were divided into groups of 250 each under the direction of assistant bandmasters. The present concert band will visit Syracuse for a single concert early in June at the Wieting.

CRESCENT'S NEW BILL

Tribune - Conn. May 30/19.

New York Bureau of The Commercial

BY O. O. I

NEW YORK, May 29.—Thoughts while watching the Broadway crowds: Fellow in a tan suit is Terry Ramsaye. He's the press agent who had Charlie Chaplin married in every city in America once. Think I'll begin going to the movies again. Like to see Theda Bara. Always fighting for her honor. Must see her again. She can't always win.

The Watson sisters from the Winter Garden. Snappy dressers on and off. Wonder what they pay them? Owen Davies wearing a sweater. Used to write melodramas for the ten-thirties. Made his million. Takes a million to wear a sweater knobily.

Cop acts funny. Think he notices my dog isn't muzzled. I'll awe him with my police card. Can't beat it. Sign in window says soda water is forty cents a glass. Owen Wister, the novelist. Seems to be taking notes. Fellow whose neck is beginning to blouse over his collar made a pile in munitions. Heard he was eating oysters in the Crystal Room the other day with a spoon.

Everybody leaving for the country. Can't stand the rigors of New York summer weather. Bunk stuff! Bunk stuff! There's Adelaide, the dancer. Best of them all I think. If she'd bobbed her hair or packed a marmoset she might have been better known. Sounds catty. But true.

That cop again. Hope he doesn't hand me a summons. Think my dog was a man-eating lion. Wouldn't bite a flea. Reminds me. What was that flea poem Oh, yes, this is it:

A little flea sat on a rock,
Making a miserable sound,
He didn't know what to do with himself,

There being no dog around.
Al Woods back from Europe. Ben Atwell in a white fuzzy hat. Irvin Cobb and Chic Sale. Talking over their mo-

Tribune, 2 West Seventy-second Street.
McINTYRE.

vie stunt, I reckon. Funny line of Cobb's when he saw the Crown Prince. Said he had so many medals he made John Phillip Sousa look nude. Comes another cop. Think I'll slide in this drug store and go out the back way. Come along, you lop-eared pup.

News - Buffalo N.Y. May 24/19.

SOUSA'S BAND WILL PLAY HERE JUNE 19

Composer Will Give Concert at Elmwood Music Hall.

The Sousa library is the accumulation of 30 years or more, a getting together of the greater and lesser products of composers of all time and degrees, from the first down to the last. Nobody knows how many arrangements there are, multiple parts of each composition, but the number is so great that several large music rooms are required to house them. It may be inferred from this that when Lieutenant John Philip Sousa squares himself to make out programs for a tour, he has a colossal undertaking before him.

With such a mass of works and arrangements confronting him, it would seem almost like attempting to pick the choicest blossoms in a field of clover or a garden of roses, but Sousa is ever alive to the period in public desires in the matter of its music as in anything else—its trend in literature, architecture, decorations, painting, fashions or what not, and he knows precisely what to serve in music to best suit the trend of the hour.

If left altogether to his own inclinations it is possible that Sousa would serve little except of the highest and best, but inasmuch as the people come to his concerts with their diverse tastes to be gratified, he is compelled to approach as nearly as possible to point where he pleases the preference of the majority. In accomplishing this, Sousa has for years proved himself a master.

Lieutenant Sousa and his band will appear in Elmwood Music hall, Thursday evening, June 19.

16 Telegraph. N.Y. May 11, 1919.

LT. JOHN PHILIP SOUSA AMERICAN MARCH KING

*World-Famous Composer, Conductor and Patriot Resumes
Activities at the Head of the Greatest
of Military Bands.*

By JOHN H. RAFFERTY.

Probably there is no other person in the history of music in America who so appeals to the imagination, the gratitude and the respect of his countrymen, as does Lieut. John Philip Sousa. He would have been a remarkable figure in the musical affairs of any country, and, indeed, he is at this moment better known, more admired and revered in the Old World than any other American composer. One may write big words about John Philip Sousa without resorting to superlatives, and now that he is about to resume his activities as the foremost band leader of the world, the time is not inopportune for this reiteration of his gleaming and enduring celebrity.

Those who are given to bewailing the lack of "American Music," or who would have us believe that there are no real musical geniuses crescent or full rounded, among us, may pause to regard this extraordinary artist, citizen and patriot, who has just completed his full term of war service during which he added to the roster of the American navy bandsmen more than three thousand trained and highly equipped musicians in uniform. That was in itself a feat in professional, as well as in patriotic, potentiality which must forever be read as among the brightest chapters in the history of American music.

International Status of Sousa.

The waxing artistic stature of John Philip Sousa has been no mushroom growth. For more than a generation, as far back as 1885, his reputation as a conductor and composer has been worldwide. Thirty-five years ago a foreign musical journal in an article on martial music bestowed upon Sousa the title "March King," a sobriquet which is almost as well known to-day as the great bandmaster's own patronymic. As a composer he has written ten operas, scores of orchestra suites, songs and miscellaneous pieces, but his greatest fame and, I think, his most enduring services both to the cause of music and to the cause of patriotism, are comprised in the glorious list of marches which he has projected at frequent intervals during the past thirty-five years. In nearly every quarter of the world the favorite march of the sailor, the soldier and the civilian is a Sousa march, and no land is so remote, no pageant so obscure, no martial movement so inconsequential as not to have been stirred and electrified by "The Washington Post," "The High School Cadets," "Semper Fidelis," "Powhatan's Daughter," "The Liberty Bell" or some other of the unforgettable marches by John Philip Sousa.

sports. Despite his many years of travel and his musical and literary labors, he has always made himself find time for athletic activities. As a boxer, Sousa can give many a younger antagonist a lively four rounds, and not infrequently on his travels has he taken on some local fistic celebrity and always given a good account of himself. Horseback riding is another of his favorite recreations. It was not so long ago that he alighted from his saddle in Washington after having completed a 300 mile ride with his daughter and a party from Hot Springs. At his Summer home on Long Island it is not an unusual thing for him to gallop to Montauk Point, at the extreme eastern end of Long Island, and back again in a single day.

But it is as a trapshooter that Sousa probably excels. He wears scores of medals denoting his skill with the shotgun, and in 1912 he won the Keystone handicap in Philadelphia and also the Charlotte trophy. It is related that in 1912 from January to February he shot at about 7,000 targets, and with all the bad weather his average hovered close to 88. Sousa has just been elected president of the American Trapshooters' Association.

"A man who is under a strain of giving one and two concerts a day, conducting a large body of men, is under a tremendous strain," Lieutenant Sousa once said to an interviewer, "therefore, he must have relaxation, exercise and diversion." "Trapshooting is like playing the violin—the greatest violinist often misses the tone though his fingers seem provided with a thousand eyes for the notes—it is so with a gun. One year I had an average of 85; sometimes I shoot and run up to 95 and 97, then I sort of swell up, and the next time I shoot I can only make 70."

Lieutenant Sousa has long been a familiar figure at the hunting grounds of Southern waters. Every possible chance he gets he slips into his ducking clothes and with a party of friends can be seen in pursuit of a wild duck in the Carolinas or along the marshy Maryland shore.

29th Transcontinental Tour.

On June 14 Sousa's Band will inaugurate its twenty-ninth trans-continental American tour with a concert at the Academy of Music, Brooklyn. The 1919 itinerary of the famous organization includes every city of importance in the country and in professional ability and distinction, in numbers and personnel, Sousa's Band of this season of peace with victory, is the finest he has ever directed. The program being arranged for the Brooklyn salutatory concert will include numbers reminiscent of the old glory days at Manhattan Beach with many of the newest and most inspiring accessions to the vast repertoire of the organization.

Factor in the Allied Victory.

When the recent war commenced and enlistments were slow in England, in the days when even France and Italy had not fully awakened to the ominous menace of the invading Teutons, a European correspondent of the London Times wrote to The Thunderer: "Oh, for a Sousa to stir up the sluggish blood of our recruits! Someone to write military music to awaken and enthuse a thousand willing hearts who need the fire of martial music to inspire them. What could not Sousa do under such circumstances! The 'March King' would be a God-send."

And as soon as the United States entered the war, Sousa entered the United States navy as a lieutenant and immediately went to the Naval Training Station of the Great Lakes near Chicago and began the momentous task of training whole battalions of sailor-musicians, everyone of whom—more than three thousand—has sounded the American challenge to battle or the American anthem of victory in some liberty-loving quarter of the globe. And during the first year of his service in the navy, Lieutenant Sousa wrote and dedicated to his country's cause a group of new military marches that have already attained worldwide popularity. These include "The Naval Reserve" march, or "The Boys in Navy Blue," "The Anchor and Star," "The Liberty Loan," "The Volunteers," "The Field Artillery," "Sabre and Spurs," "We Are Coming," "Blue Ridge," "Solid Men to the Front," "The Chantyman," "In Flanders Field the Poppies Grow," all of them aimed at the liberty loving minds and hearts of his countrymen and their allies.

Sousa's Historic Concert Tours.

No American musician has ever had so many honors paid to him as has John Philip Sousa. He received from King Edward VII. the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts given by academies, institutions, societies and individuals. He had the honor of appearing before King Edward and his court on two "command occasions," once at Sandringham and once at Windsor.

Eight years ago Sousa and his band started on a tour of the world, which, for magnitude and achievement, stands alone in the annals of concert giving. It is the first time in the history of music that a musical organization of such great numbers and highly cultured artists made a tour of the world. Europe, Africa, Tasmania, Australia, New Zealand, Fiji Islands and Honolulu were visited before returning to America, and over 60,000 miles of travel was accomplished by the organization. It is doubtful if such a trip could be made again until another man arises who enjoys the dual popularity of international composer and international conductor. Everywhere the band, its soloists and Sousa received the highest honors and the most flattering receptions, and Sousa was able to return to America with added laurels to his reputation and added dollars to his savings.

Sousa a True Sportsman.

Lieutenant Sousa, although he has passed his three-score years, appears to be more like a man in his early forties, and this youth and vigor can probably be attributed to his love of outdoor life and his interest in all healthy outdoor

Lieut. John Philip Sousa has engaged two vocal soloists for the forthcoming transcontinental tour of his world-famous band. They are Miss May Stone, formerly a soprano with

the Boston Opera Company, and Miss Mary Baker, a coloratura soprano, who has achieved distinction on the concert stage. A number of important instrumental soloists have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, will occupy that position under Lieut. Sousa's direction. He has played flute obligatos with great success in concert for Mme. Galli-Curci and other famous operatic stars. Frank Simon, perhaps the foremost cornetist in America, and H. Benne Henton, widely known in musical circles as an exceptionally talented saxophone player, and Joseph Green, who has achieved a great deal of popularity as a xylophone player with one of the prominent phonograph companies, will also travel with the band as soloists.

Sousa's latest marches, "We are coming" and "Solid Men to the Front"; Speaks' song, "When the Boys come Home"; Carpenter's "Khaki Sammy"; and the Smith-Damrosch version of The Star-Spangled Banner, are patriotic selections published by the well known firm of G. Schirmer, Inc., of New York.

Post-Washington
May 23/19.

Adrienne. N.Y. City May 1919

LIEUT. JOHN PHILIP SOUSA.



Illustrious American composer, band leader and patriot, who is about to start with his famous organization upon a Victory and Peace Trans-continental Tour of the United States.

*Citizen Bulletin
May 10/19.*

*Express Buffalo
May 4/19.*

KEEP YOUR EYE ON GUS.

He Is Six Feet Tall and Beats the Bass Drum.

The drum section of a big band is usually considered as somewhat of a purely mechanical adjunct by the average lover of band music, and yet, according to Lieutenant John Philip Sousa, it is just as important as any other group of bandmen in the organization. The men comprising it must, according to the master band leader, be possessed of a most delicately attuned sense of rhythm.

"Gus" Helmecke, the bass drummer in Sousa's Band, is perhaps the most striking looking member of the organization. He is considerably over six feet tall and faces the audience. His seat on the big drum is an exact reproduction of the wave of the leader's baton.

Joseph Green, the snare drummer, is considered one of the finest xylophone players in America and is widely advertised by one of the big talking machine companies for whom he makes music records. Frank Snow, who plays the tympani, frequently plays engagements with the Boston Symphony Orchestra, perhaps the most finely balanced organization of its kind in the world.

It will thus be seen that even in what is popularly believed to be the humble bass drum of Sousa's band only the most thoroughly equipped specialists are employed.

*globe Boston
May 23/19*

Inasmuch as Lieutenant John Philip Sousa is a gentleman who bears the same sort of reputation for general truth and veracity as that borne by Truthful James, whose one aim in life was to state but the facts, no introduction to the subjoined story is necessary beyond the statement that he told it to friends the other day in perfect seriousness and with a straight face. Lieutenant Sousa avers that the women of his household in the country had great difficulty in inducing his three prize dogs to return to the house when once they were given their liberty. The animals refused to respond to repeated calls and betrayed no signs of interest in a police whistle which was frequently blown. Every time they were let loose they had to be rounded up by hand, a most tiresome task. "My wife came to me the other night in sheer desperation," said Lieutenant Sousa, "and asked me if I couldn't suggest some way out of the dilemma. I decided to try an experiment. The animals are very fond of me and have a habit of frequenting the studio in which I do my composing. They always impressed me as being particularly fond of music. I went out on the front porch on this particular night and instead of whistling at random I began the first bars of the Stars and Stripes Forever. I was just swinging into the chorus when all three dogs came pattering up the walk and nestled at my feet."

Lieutenant Sousa and his band will give a concert at Elmwood Music hall on Thursday evening, June 19th.

*World N.Y.
May 23/19.*

No, Violet, it will not be necessary to have the name of Sousa's Band changed after July 1. It is not pronounced that way.

**C. B. Pratt Wins
New Jersey Shoot**

Four Twenty Clay Bird Shoot Offs
Are Required Before He Defeats
Fred Tomlin, 78 to 77.

[SPECIAL DESPATCH TO THE HERALD.]
PLAINFIELD, N. J., Saturday.—Shooting under weather conditions never before faced in a championship tournament, C. B. Pratt, of Bridgeton, N. J., won the trap shooting crown of the State of New Jersey over the traps of the Arrow Head Rod and Gun Club here today. The new champion defeated Fred Tomlin, of Glassboro, N. J., the former title holder, in a most exciting shoot off. The shoot, which was for 300 targets, was decided in strings of 150 targets a day.

On Friday the one time champion led the field with a card of 144 targets. Platt finished second with 142 targets. Today the latter marksman broke 147 blue rocks. As Tomlin had a total of 145 targets, the shooters tied for the title with 289 targets apiece. Four twenty bird shoot offs were needed before the crown was won.

On the first shoot off each missed one bird. Each fell down again on a target in the second string. The third string resulted in a straight score for each nimrod. In the fourth time at the traps Platt again ran straight. Tomlin, however, missed his sixth target. It gave Platt the shoot off and the title by a score of 78 to 77 targets.

The shoot was decided in a driving thunder storm that broke early in the day and lasted until late in the afternoon. The grounds soon resembled a bit of No Man's Land. The traps were flooded and the trap boys were compelled to stand almost knee deep in water. After lunch a cloudburst put an end to the shooting. It was resumed late in the afternoon, although many of the special events had to be forgotten.

The scores:—
New Jersey State Championships; Second Day; 150 Targets.—C. B. Pratt, 147; F. Tomlin, 145; Fred Plum, 145; G. S. McCarthy, 143; E. B. Woodruff, 141; E. Smith, 140; F. C. Blissett, 137; A. L. Ivans, 136; E. Doerkin, 136; L. R. Piercy, 134; A. L. Aumack, 133; L. Sindle, 131; S. G. Francisco, 129; F. Slater, 129; G. B. Gaskill, 129; H. J. Thompson, 126; E. L. Klotz, 124; J. H. Winslow, 121; C. C. Randolph, 121; A. Platt, 119; A. Hagheimer, 118; T. F. Garrison, 117; A. A. Smith, 115; Alice Doerkin, 95, and T. D. Hineine, 130.

C. L. Vaugan, 139; H. S. Sindle, 142; R. F. Willis, 136; John Philip Sousa, 124; B. Plum, 130; A. Schrimpf, 143; W. H. Mathews, 139; Dr. D. L. Culver, 132; J. E. Anthes, Jr., 130; H. Higgs, 125; C. Steinheimer, 116; J. Reed, 119; W. J. Simpson, 111; C. T. Foster, 115; J. B. Hampton, 122; H. Parent, 121; B. Davidson, 122; J. C. Lawrence, 61.

W. E. Crane, 137; H. German, 126; H. L. Wilder, 100; H. S. Sivert, 97; J. F. Case, 133; J. B. Fontaine, 132; F. Muldoon, 138; L. F. Emann, 138; F. M. Foster, 128; T. Branting, 131; W. B. Stillwagon, 117; J. P. Terry, 136; J. F. Delehanty, 90; A. Gets, 100; C. L. King, 123; E. L. King, 139; T. H. Lewis, 133; A. Klesick, 140; F. Sidebotham, 112; L. J. Belloff, 132; C. H. Waales, 117.

Professionals.—N. Apgar, 145; T. H. Keller, 141; E. Banks, 141; O. Fisher, 137; J. S. Faunia, 137; E. F. Slear, 135; H. Winchester, 132; P. H. Apgar, 130; T. Davis, 122.

Winners of the Second Day Shoot.
Class A.—C. B. Pratt, 147; Fred Plum, 145; F. Tomlin, 145.
Class B.—E. B. Woodruff, 141; E. D. Smith, 140; A. Klesick, 140.
Class C.—F. Muldoon, 138; F. C. Blissett, 137; John Philip Sousa, 136.
Class D.—E. L. King, 139; T. L. Emmans, 136; L. J. Belloff, 132.

Two Man Team Championship—100 Targets a Man.

Camden Shooting Association No. 1.—C. B. Platt, 99; Fred Plum, 96. Total, 195.
Little Falls Gun Club.—H. S. Sindle, 95; E. Doerkin, 92. Total, 189.

Camden Shooting Association No. 2.—Fred S. Tomlin, 96; G. S. McCarthy, 96. Total, 192.

Individual Championship—Total for two Days—300 Targets.

Class A.—F. S. Tomlin, 144—145—289; C. B. Platt, 142—147—289; Fred Plum, 142—145—287; G. S. McCarthy, 143—143—286.

Class B.—E. B. Woodruff, 141; Dr. J. W. Mathews, 280; E. D. Smith, 277.

High Jump.—First, Hammett, Cornell; second, 152 ft. 4 1/8 in.
Bert, Navy; third, Jewett, Cornell. Distance
Bert, Navy; first, Fahney, Navy; second, 64 ft. 6 in.

Ten celebrated conductors and composers will direct the orchestra at the Lambs' public gambol a week from tomorrow night. They are John Philip Sousa, Silvio Hein, Harry Tierney, Gustav A. Kerker, Raymond Hubbell, A. Baldwin Sloane, E. Ray Goetz, Irving Berlin, Charles A. Prince and Gitz-Rice.

Commercial N.Y.
May 11/19.

Amgen - May 15/19

Commercial N.Y.
May 11/19.

On Tuesday afternoon, at the Hudson Theatre, beginning at 3 o'clock, Shepherd R. H. Burnside has arranged the auction sale of seats for the Lambs' annual public gambol to be held at the Manhattan Opera House Sunday evening, June 6. The programme was arranged for this year by William Collier. The list of stars who will appear resembles a copy of "Who's Who" in theatricals.

From among the most popular sketches and skits presented at the private Lambs' gambols throughout the season the general amusement directors have selected for public presentation those written and staged by George M. Cohan, Hassard Short, William Collier and George V. Hobart, and these will be interspersed by offerings created by Will Rogers, Frank Tinney, George M. Cohan and William Collier, in which they will appear personally. Among the celebrated light juveniles who will play "girl" parts are Joseph Santley, Frederic Santley, Morgan Coman, Clarence Nordstrom, Lynne Overmann, Effingham Pinto, Ray Raymond, Charles King, Vinton Freedley, Robert Higgins, Eugene Revere, Sam Ash and Donald MacDonald.

Other famous names on the great roster are John Barrymore, Lionel Barrymore, Augustus Thomas, Joseph Grismer, William Courtleigh, Charles Purcell, James O'Neill, Emmett Corrigan, William G. Stewart, Eugene Buck, Hassard Short, John Miltern, Frank Carter, Thomas Carrigan, Walter Wilson, George Nash, William Kelly, Dodson Mitchell, Edwin Milton Royle, Lyster Chambers, Henry Stanford, W. A. Norton, George V. Hobart, Edmund Breese, Leo Carrillo, Rapley Holmes, DeWitt C. Jennings, Wellington Cross, Arthur Cushman.

Frank Croxton, Arthur Blackmore, Frank Belcher, Jed Prouty, George Leon Moore, Arthur Deagon, Herbert Corthell, Robert Haines, Jack Willard, Frank Bacon, Robert Emmet Keane, Donald Gallaher, Edward Polard, Hal Forde, John Steele, Robert Ober, Sam Hardy, Ernest Truax, George Stuart Christie, John C. Slavin, Ned Sparks, George Marion, R. H. Burnside, Frank Smithson, Arthur Hurley, Frank Westerton, Hugh Cameron, Frank McCormack, Robert Hoseas, Lieutenant B. C. Hilliam, Jefferson de Angelis, Herbert Rawlinson, Captain William Harrigan, Joseph W. Herbert, Roy Webb, Charles Ruggles, Charles Mast, Edward Flammer, Neal McKay, John Hendricks, Charles E. Stevenson, Edwin Mordaunt, William Roselle, Walter Catlett, Will-

iam J. Deming and William Kiley Hatch.

Lieutenant John Philip Sousa heads the list of distinguished conductors and composers who will direct the music.

Phil - Ledger - May 25/19

Lieutenant John Philip Sousa has engaged two vocal soloists for the forthcoming transcontinental tour of his world-famous band. They are May Stone, formerly a soprano with the Boston Opera Company, and Mary Baker, a coloratura soprano who has achieved distinction on the concert stage. A number of important instrumental soloists have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, will occupy that position under Lieutenant Sousa's direction. He has played flute obligatos with success in concert for Mme. Galli-Curci and other famous operatic stars. Frank Simon, the cornetist; H. Benne Henton, widely known in musical circles as a saxophone player, and Joseph Green, who has achieved popularity as a xylophone player with one of the prominent phonograph companies, will also travel with the band as soloists.

SOUSA'S BAND TO PLAY HERE

Will Appear in Two Concerts June 14 at Academy of Music.

An important event in the musical world is the concert to be given at the Brooklyn Academy of Music, by John Philip Sousa and his band, on Saturday afternoon and evening, June 14, when Mr. Sousa starts on his transcontinental tour with the band. He has secured the services of H. Benne Henton, the world's champion saxophone player; Frank Simon, famous cornetist, and Joseph Green, the marvelous xylophone player and jazz drummer; all prominent figures in band circles, to accompany him on this tour, and people from coast to coast are looking forward with intense interest to hearing once more the famous Sousa Band.

The programmes given in the afternoon and evening will be different, except for one number, the "Boy Scout March," written by Mr. Sousa for the Boy Scouts of America, which is to be played by him both afternoon and evening, June 14 being the last day of the Boy Scout drive. It is Mr. Sousa's desire to present in the afternoon a programme similar to those given at Manhattan Beach some twenty years ago, but this can be only accomplished with the help of the American public. To date, Mr. Sousa has been unable to secure a copy of any of his Manhattan Beach concert programmes, and he is asking the newspapers to aid him in his search. If there be one who can supply Mr. Sousa with a copy of any one programme from among his collection, it will be gratefully received by him at his New York office. It was at these concerts that Sousa and his band came into prominence and another concert similar to those given at Manhattan Beach would be of interest, both musically and historically.

The evening programme will consist of Mr. Sousa's latest compositions, which include "When the Boys Come Marching Home," "In Flanders' Fields," "Semper Fideles" ("The March of the Devil Dogs") and the "Boy Scout March," as previously announced.

John - Criss - May 18/19

Inasmuch as Lieutenant John Philip Sousa is a gentleman who bears the same sort of a reputation for veracity that was borne by "Truthful James," whose one aim in life was to "state

but the facts," no introduction to the subjoined story is necessary beyond the statement that he told it to friends the other day in perfect seriousness and with a straight face.

Lieutenant Sousa avers that the ladies of his household in the country had great difficulty in inducing his three prize dogs to return to the house when once they were given their liberty. The animals refused to respond

to repeated calls and betrayed no signs of interest in a police whistle which was frequently blown. Every time they were let loose they had to be rounded up by hand, a most tiresome and disagreeable task.

"My wife came to me the other night in sheer desperation," said Lieutenant Sousa, "and asked me if I couldn't suggest some way out of the dilemma. I decided to try an experiment. The animals are very fond of me and have a habit of frequenting the studio in which I do my composing. They always impressed me as being particularly fond of music. I went out on the front porch on this particular night and instead of whistling at random I began the first bars of the 'Stars and Stripes Forever.' I was just swinging into the chorus

when all three dogs came pattering up the walk and nosed at my feet."

NEW SOUSA MARCH TO BE PLAYED AT BAND POP

Bullets and Bayonets Will Be Featured; New Standardized Version of The Star Spangled Banner

A new march by John Philip Sousa, America's "march king," will be featured by the Bangor band at the last pop concert of the season in City hall next Saturday night. During the war period Sousa has been serving as a naval lieutenant in charge of the development of service bands in the Great Lakes district. While in this service he composed a series of marches dedicated to the different branches of the United States army and navy. This latest, entitled "Bullets and Bayonets," is dedicated to the officers and men of the infantry. It has all the Sousa dash and spirit that has made the composer famous all over the world.

At Saturday's concert will be introduced the new standardized version of the Star Spangled Banner. The music for our national anthem was composed by John Stafford Smith in London about the year 1775. Its original inspiration and setting was for a song called "To Anacreon in Heaven." Its popularity crossed the Atlantic and the music was used in this country with various texts, the most widely known being Adams and Liberty, by Robert Treat Paine of Boston. This was first sung in 1798 and became very popular.

When Francis Scott Key wrote the Star Spangled Banner in 1814 he labelled it as follows: "To be sung to the tune of Anacreon in Heaven." In subsequent years it was varied greatly in editions and publications. Melody, rhythm, and harmony have differed just enough to cause bewilderment and inconvenience whenever the anthem has been used in public. Attempts have been made to get a bill through Congress to adopt the song as the authorized national anthem and also to provide for an approved edition, but with no result.

During the great war the War department has settled the matter. A committee of 12 eminent American composers, educators, and publishers was selected to compile a Service Version, which should be used in the Army and Navy song book and at all ceremonies. The results are most fortunate. The committee has amalgamated the best of the many versions, yet in a simple and natural manner. The new version is now accepted as the standard, and other editions are being cast aside as obsolete. This edition offers nothing essentially new. It is the familiar tune, shorn of any ornamentation, high Cs, or other musical fireworks, and with plain, straightforward harmony.

John - Demoy - St. Louis - Mo - May 11/19

MAY VICTROLA RECORDS INCLUDE FAMOUS NAMES

The latest music on Victrola records, which is offered for May, gives a wide range of choice, both in stars and selections. An all-star trio, Caruso, Homer and Journet, sings an aria from "Samson and Delila," in which they interpret a dramatic scene in a masterly fashion. Sousa's Band plays a wedding march, composed by Sousa and dedicated "to the American people," which will undoubtedly usurp some of the popularity which has been given to wedding marches of German origin. Harry Lauder has a new song, "When I Was Twenty-One," which is a laugh from his first cough when the music starts. Galli-Curci sings one of the loveliest airs in Traviata, and John McCormack has a song of timely sentiment for the overseas boys, "Calling Me Home to You." "Madelon," well-known to the American expeditionary forces, is played by the Victor Military Band.

Wm - Led - May 8/19

Selby Oppenheimer announces for the next season Mme. Schumann-Heink, Sousa, Heifetz, Maggie Teyte, Thibaud, Lambert Murphy, Gogorza, the Flonzaleys, Cortot, Albert Spalding and Sophie Braslau.

Special
May 16/19.

Special
May 11/19.

Now that the tumult and the shouting have died down, it is possible to tell something concerning the unusual services rendered to the United States government during the war by Lieutenant John Philip Sousa, world-famous band leader and composer. He has just been placed on the inactive list of the United States navy and is once more planning one of the extended tours which he abandoned in 1915, when he contracted to become part of one of the big spectacles presented at the New York Hippodrome. Lieutenant Sousa spent nearly two years in the service of the government. He was commissioned early in May, 1917, and was assigned to the Great Lakes naval training station near Chicago, where he was placed in charge of the work of organizing the bands for the grand fleet. No less than 1,000 musicians were always under constant training under his direction. These were divided into groups of 250 and Lieutenant Sousa devoted a portion of each day to the drilling of these great bands. Under his inspiring leadership there was developed a precision of attack, a verve and a swing that had never before been general in American naval bands. On special occasions he brought the entire 1,000 bandsmen together in a single group and personally conducted the largest band that ever played together in the recorded history of civilization. He paraded on several occasions with units of 350 men. Over 3,000 bandsmen were trained there under his personal supervision. This was not the only contribution of the famous Sousa band to the public welfare. Ten of the leading players in the organization became bandmasters in the army and navy and several of them served with distinction in France. For his forthcoming transcontinental tour Lieutenant Sousa is reorganizing his band and will have among its members practically the same players as four years ago.

Publishers to the American Composer.

Harold Flammer, head of the music house of Harold Flammer, Inc., located in New York, was in Chicago recently and paid a visit to the office of THE MUSICAL LEADER. Mr. Flammer's company, which has been in existence only since June 6, 1917, has made great progress in less than two years, for his conviction is that the American composer is not only predominant but paramount. He has succeeded in collecting for the catalog representative works by the foremost Americans. De Koven, Homer, La Forge, Lieutenant Sousa, Bryceson Treharne, Harriet Ware, Huntington Woodman, Harry Rowe Shelley, John Prindle Scott, Eduardo Marzo, Carolyn Wells Bassett, Emilio A. Roxas, Henry Hadley, C. Whitney Coombs, F. Morris Class are some of the composers whose songs and instrumental works are published through the Flammer house.

Some threescore of the world's artists have taken up these songs and are using them at recitals and concerts. The list includes Mme. Galli-Curci, Mme. Schumann-Heink, Mme. Alda, Mme. Hinkle Witherspoon, Mme. Matzenauer, Mme. Homer, Miss Macbeth, Miss Peterson, Miss de Lima, Mr. Althouse, Mr. Graveure, Mr. Murphy and Mr. Witherspoon, all singers famous for their well-constructed programs.

For orchestra and band, Sousa's "When the Boys Come Sailing Home," "De Koven's "God Bless America" and Herbert Reed's "The Buzz Song" are among the successes. George B. Nevin's "A Shepherd's Evening Prayer," for organ, is on the list, as well as "Bianca," an opera in one act, which gained the Hinshaw thousand-dollar prize.

Salvador Esim. May 11/19.

The drum section of a big band is usually considered a purely mechanical adjunct by the average lover of band music and yet, according to Lieutenant John Philip Sousa, it is just as important as any other group of bandsmen in the organization. The men comprising it must, according to the master band leader, be possessed of a most delicately attuned sense of rhythm.

Telegram. N.Y. May 8/19.

Do you remember the drums in Sousa's Band?

The drum section of a big band usually is considered as somewhat of a purely mechanical adjunct by the average lover of band music, and yet, according to Lieutenant John Philip Sousa, it is just as important as any other group of bandsmen in the organization.

The men comprising it must, according to the master band leader, be possessed of a most delicately attuned sense of rhythm.

"Gus" Helmecke, the bass drummer in Sousa's Band, is perhaps the most striking looking member of the organization.

He is considerably over six feet tall and faces the audience. His beat on the big drum is an exact reproduction of the wave of the leader's baton.

Joseph Green, the snare drummer, is considered one of the finest xylophone players in America, and is widely advertised by one of the big talking machine companies, for whom he makes dance music records.

Frank Snow, who plays the tympani, frequently plays engagements with the Boston Symphony Orchestra, perhaps the most finely balanced organization of its kind in the world.

Public Ledger - Phila May 17/19.

Early Seasons at Summer Parks

Willow Grove Park will open its twenty-fourth season next Saturday, the famous pleasure ground promising to be more popular than ever this summer. In addition to its array of musical attractions, the first of which will be, for two weeks, afternoon and evening concerts by Nahan Franko and his orchestra, there are a number of new amusements, including a "Forest Ride" near the lake and among the trees in the grove. Following Franko, the orchestra and band leaders which will appear in turn with their organizations are Oreste Vessella, Victor Herbert, Giuseppe Creatore, Wassill Leps and John Philip Sousa.

The season at Woodside Park already is under way, having started a week ago. This favorite resort in Fairmount Park now is more attractive than ever, with numerous new amusement devices, replacing those destroyed by fire. Among these is one of the largest scenic railroads in existence, with many spectacular effects and surprises. The present musical attraction is Rodia and his band, with Edna Wallace Kinney as soprano soloist.

Star - Washington - D.C. May 4/19.

Music Hath Charms.—They say Lieutenant John Philip Sousa tells this himself of his three prize dogs who positively will not return to the house when given their outdoor frolic. Each time they have to be "rounded up by hand."

"My wife came to me the other night in sheer desperation, to see if I couldn't suggest some way out of the dilemma. I decided to try an experiment.

"The animals are very fond of me and have a habit of frequenting the studio in which I do my composing. They always impressed me as being particularly fond of music. I went out on the front porch on this particular night and instead of whistling at random I began the first bars of the 'Stars and Stripes Forever.' I was just swinging into the chorus when all three dogs came pattering up the walk and nestled at my feet."

A gala night was promised, and a gala night it proved to be when recently the fourteenth anniversary of the world's biggest playhouse, the Hippodrome, in New York, was celebrated. The Hippodrome was first opened to New Yorkers on April 12, 1905, by Thompson & Dundy. Since Charles B. Dillingham took over the direction of this amusement palace in 1915, he has never failed to make each anniversary a jubilee occasion.

Somehow or other, whatever is done at the Hippodrome possesses an individuality that makes it stand out from every other effort to amuse. That in great measure is why the amusement seeker is never disappointed through a visit to the Hippodrome. The big crowd that attended the celebration of the anniversary and placed standing room at a premium will not soon forget the evening's entertainment. The entire cast

and chorus of 'Everything' the current attraction joined with the stars of the past in one of the greatest celebrations ever staged at this playhouse.

John Philip Sousa made the celebration the occasion of his first public appearance in New York since his retirement from the United States navy. He was given a tremendous welcome, and responded by playing two new compositions. The first was a new march, called "Bullets and Bayonets," and the second was a new song, "When the Boys Come Sailing Home," which was written by his daughter, Helen Sousa Abert, and which R. H. Burnside had staged in real Hippodrome fashion for this occasion with the entire Hippodrome ensemble.

Julia Arthur, as representative of the Stage Women's War Relief, paid glowing tribute to the Hippodrome for its war work activities. Houdini brought back memories of his wonderful feats in the Hippodrome extravaganza, "Cheer Up," when, after a squad of soldiers had spent ten minutes in binding him to a Chateau Thierry cannon, worked himself free in three minutes. Belle Story, now prima donna at the Hippodrome, and surely the most popular one the Hippodrome has ever had, introduced a new waltz song, "Liberty," which ended with the "March of the Lamps of the World."

There were other features also, too numerous to mention. Altogether it was a wonderful celebration in honor of a playhouse, which richly deserves the place of eminence it holds in the hearts of amusement seekers, both young and old.

Buffalo N.Y. Enquirer May 17/19.

SOUSA AND HIS BAND IN CONCERT HERE JUNE 19

Now that the tumult and the shouting have died down and the country is once more becoming accustomed to the ways of peace it is possible to tell something concerning the unusual services rendered the United States government during the period of hostilities by Lieut. John Philip Sousa, the world famous band leader and composer. He has just been placed on the inactive list of the United States navy and is once more planning one of those cross-the-country tours which he abandoned in 1915 when he contracted to become part of one of the big spectacles presented at the New York Hippodrome.

Lieut. Sousa spent nearly two years in the service of the government. He was commissioned early in May, 1917, shortly after the declaration of war and was assigned to the Great Lakes Naval Training Station near Chicago, Illinois, where he was placed in charge of the work of organizing the bands for the grand fleet. No less than 1,000 musicians were always under constant training under his direction. He paraded on several occasions with units of 350 men. A trifle more than 3,000 bandsmen were trained under his personal supervision during the period of the war. This was not the only contribution of the famous Sousa band to the public welfare.

For his forthcoming transcontinental tour Lieut. Sousa is reorganizing his band. Lieut. Sousa and his band will play at Elmwood Music Hall Thursday evening, June 19.

Post. Bost. - May 2/19.

Date

John Philip Sousa has three prize pet dogs who so delight to roam that his women folks have difficulty keeping them at home. When they get lost the band master calls them home by whistling the strains of "Stars and Stripes Forever." Sousa has always had a reputation as a story teller.

Times - Buffalo N.Y. May 4/19.



Lieut. Sousa and his famous band will give a concert at Elmwood Music Hall on Thursday evening, June 19th.

Union
May 16/19.

Birmingham
etc. May 18/19.

Journal
May 6/19.

Lieut. John Phillip Sousa says the drum section of a big band is just as important as any other group of bandmen. Gus Helmecke, the bass drummer in the Sousa Band, is considerably over six feet tall and faces the audience. Joseph Green, the snare drummer, is one of the finest xylophone players in the country. Frank Snow, who plays the tympani, frequently plays engagements with the Boston Symphony Orchestra.

Lieut. John Phillip Sousa, who has just been discharged from the navy, now realizes the horrors of war better than he did before he went into the service. The war-born jazz craze has advanced the wages of bang-up, fleet-fingered, barrel-lunged saxophone players from a mere pittance of \$50 to \$150 a week. John was raised here in Washington, so lots of his secret sorrows, like being unable to get saxophone players at former market prices, are bound to leak out.

BORDENTOWN
John Phillip Sousa, the distinguished bandmaster and composer, with a party of friends registered at the Bordentown House last evening and left here today for Wilmington, Del. The party is traveling on horseback and expects to spend a season gunning in Delaware. Their personal effects are being carried by automobile.

Dispatch
Columbus Ohio
May 18/19.

Philadelphian
Lodge
May 18/19.

Just before former Senator James Hamilton Lewis, of Illinois, recently bid Washington farewell, he had his glorious chin sails trimmed to a point until he resembled a doctor or a painter.

World-Y.Y.
May 2/19.

A Story from Sousa.
Inasmuch as Lieut. John Phillip Sousa is a gentleman who bears the same sort of a reputation for general truth and veracity that was borne by "Truthful James" whose one aim in life was to "state but the facts" no introduction to the subjoined story is necessary beyond the statement that he told it to friends the other day in perfect seriousness

WILLOW GROVE SEASON
Willow Grove Park will open for the twenty-fourth season next Saturday, May 24. A new amusement, "The Forest Ride," has been added, and it is situated near the lake. The opening musical organization will be Naham Franko and his orchestra, which will play from May 24 to June 7. Mr. Franko will celebrate this year his golden jubilee as an orchestral conductor. Other organizations which will follow are: Oreste Vessella and his band, June 8 to June 21; Victor Herbert and his orchestra, June 22 to July 12; Giuseppe Creatore and his band, July 13 to July 26; Wassili Leps and his symphony orchestra, July 27 to August 16; John Phillip Sousa and his band, August 17 to September 14.

Lieut. John Phillip Sousa has engaged as soloists with his band, May Stone and Mary Baker, both well known sopranos. The band goes on tour soon.

Star-Eagle
Newark N.J.
May 7/19.

and with a straight face.
Lieut. Sousa avers that the ladies of his household in the country had great difficulty in inducing his three prize dogs to return to the house when once they were given their liberty. The animals refused to respond to repeated calls and betrayed no signs of interest in a police whistle which was frequently blown. Every time they were let

Two of the largest bandmen in the realm of music have been engaged by Lieutenant John Phillip Sousa for his organization during its forthcoming tour. The two bulky musicians are John M. Kuhn and W. V. Webster. Kuhn is a full-blooded Indian, a graduate of the Carlisle School and a football star of a few years ago.

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Courier-Plainfield N.J.
May 13/19.

loose they had to be rounded up by hand, a most tiresome and disagreeable task.
"My wife came to me the other night in her desperation," said Lieut. Sousa, "and asked me if I couldn't suggest some way out of the dilemma. I decided to try an experiment. The animals are very fond of me and have a habit of frequenting the studio in which I do my com-

"Note."
There will probably be plenty of music at the New Jersey State Trapshooting Championships on Friday and Saturday of this week. John Phillip Sousa is said to be "tuning up" for the event.

ing. They always impressed me as being particularly fond of music. I went out on the front porch on this particular night and instead of whistling at random I began the first bars of the 'Stars and Stripes Forever.' I was just swinging into the chorus when all three dogs came pattering up to the walk and nestled at my feet."

Buffalo Courier
May 31/19.

Journal
Syracuse
May 31/19.

Times N.Y.
June 1/19.

**JERSEY PUBLISHING HOUSE
LEARNS SOUSA WRITES MUSIC**

A certain music publishing house in New Jersey which is planning the publication of a book containing a group of well-known songs by American composers, has just discovered the existence of Lieut. John Phillip Sousa. That anyone in this country is ignorant until recently of the existence of the foremost bandmaster of the world and one of America's leading composers is almost incredible, but that a firm representing itself as being a music house would make such a confession would be quite beyond the belief were it not for the actual receipt by the musician, the other day, of a letter setting forth this fact.

"We want you to send us one of your best songs for publication," the letter read, "in a book that we are preparing. As it will cost many hundreds of dollars to print and publish this book we ask your co-operation. Sign the enclosed slip agreeing to remit the sum of \$10. Do not send \$10 right away, but send the slip signed and when the book is printed we will write you a letter and then you can send the \$10, if you have it, or pay us in installments. This is a grand opportunity to get your song printed and at a price so low that anyone can spare the money. We heard of you and your works through the Washington copyright office where your name is recorded as a writer of songs."

SOUSA RANKS WITH CAPTAIN.

Admirers of John Phillip Sousa have been disturbed because they felt their musical hero was not being done justice when the great bandmaster was bestowed with only the rank of "lieutenant" when he went into the service of the United States. Hadn't Sousa been conductor of the Marine Band, they ask, and hadn't he done splendid service in assembling men for the Spanish-American War?

To all these questions Uncle Sam makes full and complete answer in the American Whitaker Almanac and Encyclopedia by saying that Senior Lieutenants of the Navy, like Sousa, rank with captains and land fighting forces. Therefore, it is plain Uncle Sam has been as appreciative and polite as he always is, and Lieutenant Sousa's friends may know that his rank is equal to "Captain," had he chosen the military branch of the service. Lieut. Sousa has been honorably discharged from the service, and will be here with his famous band on Wednesday night, June 18, at the Wieting for one concert only.

Lieutenant Sousa and his band will give two concerts at the Brooklyn Academy on Saturday, June 14, afternoon and night, at start of a transcontinental tour.

Pittsburgh Post
Pax. May 20/19.

STATISTICS show that Sousa's band was the loudest until some straw hats crashed on the scene.

Port N.Y. May 2/19.

TRAP SHOOTERS WHO MANAGE MEETS



Ralph L. Spotts Photo by Kadel & Herbert

John Philip Sousa

G.J. Corbett

Telegraph N.Y. May 2/19.

News-Chicago May 7/19.

Eagle-Herald May 17/19.

Lieut. John Philip Sousa, who helped to win the war and, incidentally, a good many million dollars for the Liberty Loans by organizing and conducting the biggest band in the world as his contribution to the war, has finished his work and has been honorably discharged from the navy. He is a "sore" man. It may be said that he realizes the horrors of war more than many a young chap who went over and fought the Huns on the fields of Flanders. The thing that Sousa is "sore" about is this craze for "jazz" music. It seems that it has grown and grown during the war until it has swept the whole musical fraternity off its feet. Sousa says that before the war he used to get a good fleet-fingered, barrel-lunged saxophone player for \$50 a week. Now, as he is going back as a private band conductor, he finds that the market price of saxophone players has been advanced to \$150 a week, and the best of them have all been picked up. "John Philip" hung around Washington for quite a while bemoaning his fate and threatening to cut saxophones out of his band entirely—only he knew the public wouldn't stand for it. He told his fellow officers at the Army and Navy Club that he was in entire accord with General Sherman's sentiments about war.

"The night was made for sleep; the day for rest."
So said Anthony Sousa, father of John Philip Sousa, the bandmaster, who—John Philip, you understand—is about to publish a novel. All of which is a long way round to say that Ralph Hale, lit'ry scout and bon vivant, was in town last week proving that, while the revered Anthony may be right, the follower of such a banner would miss meeting lots of prominent people.

Journal - Chicago - May 16/19.

Lieut. John Philip Sousa has been spending the spring reorganizing and rehearsing his concert band, and getting it in shape for another transcontinental tour. The same will begin to take place June 14 at the Brooklyn Academy of Music, and the itinerary will include practically every city of importance in the country. Sousa's famous marches will of course have place in the programmes, with the addition of the dozen or so more that he wrote during his service at Great Lakes.

Star-News May 17/19.

Sousa's Band Will Play at Olympic Park Sunday
Lieutenant John Philip Sousa, who recently retired from the United States naval service, has gathered together his old-time bandmen and reorganized the well-known Sousa's band. Miss May Stone and Miss Mary Baker have joined the band as soprano soloists.
Newarkers will be given an opportunity to hear the band on Sunday, June 15, at Olympic Park, Irvington.
Decoration Day marks the real opening of Olympic Park. The Aerial Howards will be the chief attraction. The dance hall is open every Saturday night and sacred concerts are given on Sundays.

John Philip Sousa minus his beard ferred when Sousa's Band plays in Olympic Park on Decoration Day.
John Philip Sousa minus his beard, has been a great factor in recruiting work for the U. S. navy. From a magnate's salary, he accepted the pay of a lieutenant, first-class, and toured the country with the naval musicians, giving the best in him to the service.

Telegram N.Y. May 31/19.

AID SALVATIONISTS

Nella Bergen Is Dead.
Nella Bergen, widely known as a light opera prima donna, died last week of pneumonia at her home at Freeport, L. I. Miss Bergen was born in Brooklyn and began her career as a church choir singer. She next became soloist for Gilmore's band and later for Sousa's band. She married and retired from the stage, for a time confining her singing to church work. In 1895 she returned to the stage for a time and in 1897 joined the De Wolf Hopper company. After obtaining a divorce from Mr. Bergen she married Hopper—his fourth wife. She divorced him in 1913. For the last few years she made her home a Freeport.

Concerts by Sousa and His Band.
Lieutenant John Philip Sousa, who recently retired from the United States naval service after having served as chief bandmaster at the Great Lakes Training Station, has reassembled his old and seasoned bandmen, to the number of sixty, and will give concerts in Olympic Park Sunday afternoon and evening, June 15. His programs will include his latest compositions, "When the Boys Come Sailing Home," "Saber and Spurs," "In Flanders Field," "Solid Men to the Front," "The Liberty Loan March," the "Wedding March," "Semper Fidelis," "The Love that Lives Forever" and "Lovely Mary Donnelly."
Among the soloists will be Miss Mary Stone, soprano, and Miss Mary Baker, coloratura soprano.

Sousa and his band will come to the Brooklyn Academy of Music on Saturday, June 14, for two concerts, one at half-past two and the other at half-past eight P. M. These will be the only two concerts given in Greater New York by the organization, which is starting its ocean to ocean tour.

old-synagogue
June 8/19.

June 14/19.

June 1/19.

Coming Attractions

Probably no composer in the world to-day has a popularity equal to that of Lieut. John Philip Sousa. This is due to two factors—his marches are the recognized criterion in all parts of the civilized world, and his personality has endeared him to the people at large. He has been rightly called the "Pulse of the Nation." March tunes, though rated by some as not the highest form of art, have nevertheless a function peculiarly all their own. Sousa's marches have founded a school and have revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional value inherent in themselves—that of instilling courage into the soldiers and furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military psychology which no other composer has ever done, consequently every one must instinctively feel only gratitude and homage for this remarkable man.

In his concert here at the Wieting opera house on Wednesday night, June 18th, Sousa will give a program replete with classic and artistic gems, with many of his famous marches interspersed to arouse and enthuse the most undemonstrative dispositions.

Yesterday afternoon when Lieut. John Philip Sousa and his famous band held its final rehearsal, prior to the opening of his tour to-night at the Academy of Music in Brooklyn, the march king invited the entire company of "She's a

Good Fellow" from the Globe Theatre as his guests to hear the programme with which he proposes to open to-night. Lieut. Sousa has been rehearsing his band on the mezzanine promenade of the Hippodrome this past week. Among those who enjoyed the private band concert were Joseph Santley, Jerome Kern, Wm. Merrigan Daly, Ann Orr, Ivy Sawyer, the Duncan Sisters, Scott Welsh and Olin Howland.

Express-Bufferale.
June 8/19.

Sousa and his band play in Buffalo on June 19th.

As soon as the United States entered the war, Sousa entered the United States navy as a lieutenant and went to the naval training station of the Great Lakes, near Chicago, and began training whole battalions of sailor-musicians. And during the first year of his service in the navy Lieutenant Sousa wrote and dedicated to his country's cause a group of new military marches, including The Boys in Navy Blue, The Anchor and Star, The Liberty Loan, The Volunteers, The Field Artillery, Saber and Spurs, We Are Coming, Blue Ridge, Solid Men to the Front, The Chantymau, In Flanders Field the Poppies Grow.

During the Buffalo engagement of Sousa and his band, on Thursday evening, June 19th, at Elmwood Music hall, the programme will include numbers reminiscent of the old glory days at Manhattan Beach, with many of the newest in the repertoire of the organization.

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Times-Blitz
June 1/19.

John Philip Sousa will bring his famous band to Olympic Park on Sunday, June 15, together with two vocal soloists. The band will give two concerts, one in the afternoon and the other in the evening. The soloists are Miss May Stone and Miss Mary Baker, both sopranos. Each will appear at both concerts. The programs are entirely different for afternoon and evening. They are as follows:

1. Moorish Scene, "The Court of Granada" Chapman
2. Cornet solo, "The Student's Sweet-heart" Bellstedt
Frank Simon.
3. Character Studies, "The Dwellers in the Western World" Sousa
(a) The Red Man.
(b) The White Man.
(c) The Black Man.
4. Soprano solo, "Ah Forse Lui"....Verdi
Miss May Stone.
5. Marche Funebre from Sonata Op. 32 Chopin
6. Persian Dance from "Khovanstchina" Moussorgsky
7. (a) British tune, "Shepherd's Hey" Percy Grainger
(b) March, "Bullets and Bayonets" (new) Sousa
8. Vocal solo, "Thou Brilliant Bird" David
Miss Mary Baker.
(Flute Obligato, Louis P. Fritze).
9. Overture, "Zampa" Harold
EVENING.
1. Overture, "Mignon" Thomas
2. Cornet solo, "Willow Echoes" (new) Simon
Frank Simon.
3. Suite, "Impressions at the Movies" Sousa
(a) The Jazz Band in Action.
(b) The Crafty Villain and the Timid Maid.
(c) Balance All and Swing Partners.
4. Vocal solo, "I Am Titania".....Thomas
Miss May Stone.
5. (a) "Wedding March" (new).....Sousa
(Dedicated to the American People).
(b) "The Golden Star" (new).....Sousa
(Dedicated to Mrs. Theodore Roosevelt).
6. A mixture, "Showing Off Before Company" (new).....Sousa
7. (a) An Egyptian Serenade, "My Cairo Love" (new).....Zamecnik
(b) March, "Sabers and Spurs".....Sousa
(Dedicated to the American Cavalry).
8. Vocal solo, "In Flanders Field".....Sousa
(Words by Colonel John McCrea).
Miss Mary Baker.
9. Rhapsody, "The Southern".....Hosmer

World June 10/19
ny

Lieut. John Philip Sousa and his band invited the entire company of "She's a Good Fellow" to the final rehearsal yesterday afternoon of the programme with which he will open his tour to-night at the Academy of Music, Brooklyn.

Expt. Blitzen
June 13/19.

Lt. John Philip Sousa, who begins with his band at the Academy Saturday, the first transcontinental tour he has undertaken in five years, has had the degree of Doctor of Music conferred on him by the Pennsylvania Military Academy at Chester, Pa.

ny, Sun. June 15/19

SOUSA'S BAND BEGINS FLIGHT TO BROOKLYN

Transcontinental Hop Off Marked by Success.

Apparently Lieut. John Philip Sousa isn't seeking the Mohammedan vote, for the billboards announcing the first performance of his band in its transcontinental flight at the Brooklyn Academy of Music last night had this travesty: "There is but one Sousa's band and John Philip Sousa is its conductor." But to the patrons at the Brooklyn house the band made good this assertion, indubitably winning the vote of the audience.

Sousa's compositions, of course, predominated among the nine numbers on the programme, and to one mad with the heat and with jazz it seemed like home to hear some real music of a popular brand. Practically all the march king's compositions were new, though for encores he gave old favorites, which were readily recognized and acclaimed by the auditors, even if the page boy did get the placards sadly mixed at the start. Among his numbers were "Impressions at the Movies," "Stout Men to the Front," "Stars and Stripes Forever," "Manhattan Beach," "The Golden Star," "Wedding March," "Bullets and Bayonets," "Sabre and Spur" and a musical setting for McCrae's poem "In Flanders Fields" was received with appreciation when sung by Mary Baker.

Other selections were the overture from "Mignon," "An Egyptian Serenade" and "The Southern Rhapsody." Frank Simon played a cornet solo, "Willow Echoes," and May Stone sang an aria from "I Puritani."

Sousa Has New Selections for Saturday's Concerts Here

With another academic degree accruing to his name Lieutenant John Philip Sousa and his famous band will come to the Academy of Music Saturday afternoon and evening. Just before the beginning of the first transcontinental tour in which he has indulged for the last five years, the "March King" was awarded the degree of Doctor of Music by the Pennsylvania Academy.

A news tidbit for Brooklyn music lovers will be the announcement that both of Lieutenant Sousa's vocalists, the Misses May Stone and Mary Baker hail from the city of homes and churches.

Both the afternoon and evening program include a number of Sousa's own compositions among them three new ones, for the evening and one for the afternoon performance. The first of these is a "Wedding March," dedicated to the American people. It was written at the request of the American Relief Legion, for our American brides. The second is "The Golden Star," dedicated to Mrs. Theodore Roosevelt. The other is "Showing Off Before Company," a mixture. The afternoon "debutante" is "Bullets and Bayonets." Frank Simon, the march king's cornetist will also offer a new composition: "Willow Echoes."

The coming of Sousa's band is an important event in Brooklyn's musical calendar. Years ago their appearance was an occasion of the annual importance and their presence this year may be considered the final stamp of approval upon the borough's season.

Lieutenant Sousa's advent Saturday will be moreover the culmination of an exemplary series of band concerts, the most worthy being those of the late "Jim" Europe and Lieutenant Brynm's "Black-devil" Jazz Band.



MAY STONE, SOPRANO.
Who Will Sing at the Sousa Concert.

Duparth-Columbus
June 4/19

Sousa March in Coblenz.

Recently in Coblenz, Germany, the people were in a period of mourning over the peace terms. A cafe orchestra wanted to tune up and appealed to the American provost marshal. "Go ahead," ordered the officer of the army of occupation. The first piece they played was Sousa's "Stars and Stripes Forever." In the room were 300 Germans and not one manifested signs of annoyance while the well-known piece was played.

Adapted from the Stripes

Courier-Buffalo.
June 18/19.

Musical Leader.
Chicago June 5/19

"MARCH KING" AND HIS BAND WILL PLAY HERE THURSDAY

When the recent war commenced and enlistments were slow in England, in the days when even France and Italy had not fully awakened to the ominous menace of the invading Teutons, a European correspondent of the London Times wrote to The Thunderer: "Oh, for a Sousa to stir up the sluggish blood of our recruits."

And as soon as the United States entered the war, Sousa entered the United States navy as a lieutenant and immediately went to the naval training station of the Great Lakes near Chicago and began the momentous task of training whole battalions of sailor-musicians, every one of whom has sounded the American challenge to battle or the American anthem of victory in some liberty-loving quarter of the globe, and during the first year of

his service in the navy Lieut. Sousa wrote and dedicated to his country's cause a group of new military marches that have already attained world-wide popularity. These include "The Naval Reserve March" or "The Boys in Navy Blue," "The Anchor and Star," "The Liberty Loan," "The Volunteers," "The Field Artillery" and others.

During the Buffalo engagement of Sousa and his band Thursday evening, June 19, at Elmwood Music hall, the programme will include numbers reminiscent of the old glory days at Manhattan beach, with many of the newest and most inspiring accessions of the vast repertoire of the organization.

Baltimore-American
June 10/19.

John Philip Sousa and his band are to make a transcontinental tour beginning in Brooklyn this week.

Herald-Boston
June 7/19.

CRACK SHOTS SET FOR R. I. TOURNEY

PROVIDENCE, R. I., June 6—Forty-one crack shots from Rhode Island and other states, including several of national reputation, took part today in the opening day's shoot of the two-day championship tournament of the Providence Gun Club at the Arlington traps.

Among the best known to face the traps were John Philip Sousa, the famous band master; Robert Dickey of Boston, Jay Clark, Jr., of Worcester, L. F. Curtis of Newton, W. N. Boylston, champion of Florida; Jack Snow, captain of the Boston A. A. gun team, and Harold L. Keller of Bridgeport.

Herald-N.Y.
June 15/19.

SOUSA BAND IN CONCERTS.

Lieutenant John Philip Sousa and his band began their twenty-seventh season with two concerts yesterday afternoon and evening in the Brooklyn Academy of Music. The soloists at both were Miss May Stone, soprano; Miss Mary Baker, coloratura soprano, and Frank Simon, cornetist.

"The Golden Star" march, with its solemn strains and "taps" sounded by the cornets, was played for the first time in this city and almost in a religious hush, for Mr. Sousa composed it in memory of Colonel Theodore Roosevelt and his son Lieutenant Quentin Roosevelt, who was killed in France. Mr. Sousa received a letter of appreciation from Mrs. Theodore Roosevelt yesterday and a laurel wreath

tied with the American colors that came anonymously from Oyster Bay was passed across the footlights to the bandmaster.

Lieutenant Sousa led his men, twenty-seven of whom served in the army or navy during the war, through selections by Chopin, Percy Grainger, Thomas and several of his own compositions, including familiar and always popular marches. Among the bandmaster's new compositions were his Wedding March, dedicated to the American people, and written at the request of the American Relief Legion, of which Mrs. Oliver Cromwell Field is president, and "Showing Off Before Company." The band also played Sousa's Character Studies, "The Dwellers in the Western World," his suite, "Impressions at the Movies," and "The Golden Star" (new), dedicated to Mrs. Theodore Roosevelt. Miss Baker's solos included Sousa's musical setting for Colonel McCrae's poem "In Flanders Field."

SOUSA'S TRANS-CONTINENTAL TOUR.

Ten trans-continental tours of America and Canada, five tours of Europe, visiting England, Ireland, Scotland, Wales, France, Belgium, Holland, Germany, Russia, Poland, Bohemia, Denmark and Austria; a tour of the world—these are the achievements of that great organization known as "Sousa and His Band."

The pride of the Sousa Band is that it is an American institution, created by an American, conducted by an American, and built on American lines. The praises it has received from all parts of the world show that music lovers have taken it to their hearts as an international favorite. Its repertoire contains the best works of all nations; exemplifying cosmopolitan America, it knows no favorites. Merit alone is the watchword.

John Philip Sousa was conductor of the band of the U. S. Marine Corps for twelve years; during the Spanish War he was the honorary musical director of the Sixth U. S. Army Corps, and in the World's War he was a lieutenant of the line in the U. S. N. R. E., assigned to organize and drill musicians for the naval service. During the time Lieutenant Sousa was at the Great Lakes Naval Training Station more than 3,000 bandmen were recruited and placed in band formation. The band battalion, consisting of 350 members, together with the regimental bands, was a great factor in the Liberty Loan, Red Cross, Naval Relief, and other drives.

Lieutenant John Philip Sousa has engaged for the forthcoming trans-continental tour of his world-famous band a coloratura soprano, Miss Mary Baker, who has achieved distinction on the concert stage; Miss May Stone, formerly a soprano with the Boston Opera Company; Miss Marjorie Moody, Miss Betty Gray, sopranos, and Miss Florence Hardeman, violinist.

A number of important instrumental soloists have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, will occupy that position under Lieutenant Sousa's direction. He has played flute obligatos in concert for Mme. Galli-Curci and other famous operatic stars with great success. Frank Simon, a foremost cornetist, and H. Benne Henton, widely known in musical circles as an exceptionally talented saxophone player, and Joseph Green, who has achieved a great deal of popularity as a xylophone player with one of the prominent phonograph companies, will also travel with the band as soloists.

The band is now intact, numbering fifty-five, and is better than ever. One-third of these are returned from service in the Army or Navy.

Citizen-Brooklyn
June 11/19.

Lieutenant John Philip Sousa, who has just begun, with his world-famous band, the first transcontinental tour he has undertaken in five years, and who will be in Brooklyn Saturday evening, has had the degree of doctor of music conferred on him by the Pennsylvania Military Academy, at Chester Pa.

Baltimore-Courier
June 12/19.

John Philip Sousa has received the degree of doctor of music from the Pennsylvania Military Academy. He has written a new musical march called "The Golden Star," which he has dedicated to Mrs. Theodore Roosevelt.

Will A. Page who is well known

Times-N.Y. June 15/19

Sousa's Band In and Out of War.

Lieutenant John Philip Sousa has recently been rehearsing his band daily at the New York Hippodrome in preparation for the opening of the organization's twenty-seventh season, of which the first concerts were scheduled at the Brooklyn Academy of Music yesterday afternoon and night. A census taken earlier in the week revealed the fact that no fewer than twenty-seven members of the band had been actively engaged during the war in either the military or naval branches of the United States service. Sousa himself trained a succession of navy bands at Great Lakes, Ill., at least one of which, 300 strong, was heard in New York in the Liberty Loan drive. His own organization is now to resume its old-time transcontinental tour.

as was presented had never before been heard in this community.

It was fitting for Mr. Simon to be the first soloist presented following the opening number, "Spanish Fritza," (Tarvan) by the band, and he received a unanimous reception from the audience which singled him out proudly as the luminary of the large group. His rendition of "Student's Sweetheart" (Bellstedt) was in keeping with the high standards of past achievements which won for him much encomium.

The next, a suite of Mr. Sousa's own compositions, proved the great power of interpretation of the band and pleased the audience. This group included "The American Maid," "You Do Not Need a Doctor," "The Sleeping Soldiers," and "With Pleasure."

Then Miss Mary Baker rendered "Moonlight and Starlight" by Hallet Gilbert, and in this she proved herself a finished singer, winning her audience with a richly sympathetic voice and admirable style of singing.

"Breezes From the Southern Seas" by Myddleton; "The Wood Nymphs," by Eric Coates, and "Sabre and Spurs" by Sousa, were three pleasing contributions to the afternoon program.

Miss Florence Hardman, the violinist, was at her best in the rendition of "La Ronde Des Lutins" (Bazzoni), her appearance adding greatly to the entertainment. Her work is such as is seldom heard here and was a mag-

Brooklyn - U. Y. June 14/19

U. Y. June 2/19

U. Y. June 17/19

YESTERDAY afternoon when Lieutenant John Philip Sousa and his band held its final rehearsal, prior to the opening of his tour at the Academy of Music in Brooklyn, the "March King" entertained the entire company of "She's a Good Fellow" from the Globe Theatre as his only guests.

musical leader June 5/19

DILLINGHAM'S ANNIVERSARIES.
CHARLES DILLINGHAM'S birthday and the tenth birthday of the Globe Theatre were evidenced on Mr. Dillingham's desk yesterday by trophies and souvenirs of the double anniversary from R. H. Burnside and Fred G. Latham, his general stage directors; Bruce Edwards, his general manager, and from such of his favorite stars as Fred Stone, Julia Sanderson, Elsie Janis, Belle Story, Ann Orr, Ivy Sawyer, Raymond Hitchcock, Joseph Cawthorne, together with telegrams from nearly every important manager in America; from Sarah Bernhardt, John Philip Sousa and from Mme. Nellie Melba, Galli-Curci and John McCormack.

SOUSA AND HIS BAND
Will Appear June 14 at Academy of Music.

Sousa and his band will come to the Brooklyn Academy of Music on Saturday, June 14, for two concerts, one at 2:30 and the other at 8:30 p. m. These will be the only two concerts given in New York City by the world renowned organization which is starting its ocean to ocean tour.

Lieutenant John Philip Sousa has engaged two vocal soloists for the forthcoming transcontinental tour of his world famous band. They are Miss May Stone, formerly a soprano with the Boston Opera Company, and Miss Mary Baker, a coloratura soprano who has achieved distinction on the concert stage.

A number of important instrumental soloists have also been engaged to add diversity to the band programmes. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, will occupy that position under Lieutenant Sousa's direction. He has played the flute obligatos with great success in concert for Mme. Galli-Curci and other famous operatic stars. Frank Simon, perhaps the foremost cornetist in America, and H. Benne Henton, widely known in musical circles as an exceptionally talented saxophone player, and Joseph Green, who has achieved a great deal of popularity as a xylophone player with one of the prominent phonograph companies, will also travel with the band as soloists.

May Stone to Tour With Sousa.
May Stone, a brilliant soprano who has had a fine career in opera abroad, has been engaged to tour with Sousa, who will open in Brooklyn, June 14, in the Academy of Music and then tour through the country from coast to coast. Miss Stone will be heard principally in arias and in a group of ballads. She will go with the band to the Pacific Coast, to Canada and return with the organization to Willow Grove in September.

U. Y. Sun June 2/19



Telegraphs U. Y. June 2/19

Park Music at Philadelphia.
The parks of Philadelphia form part of its great summer charm. Willow Grove is there, with its annual program of great band attractions, including Victor Herbert, John Philip Sousa, Nahau Franko, and others with famous organizations. The twenty-fourth season opened on Saturday last with Nahau Franko and his orchestra, who remain the first period of fifteen days. Olshansky, the Russian baritone, is soloist. Woodside Park is another popular fiesta spot, at which Rodia's Concert Band supplies the musical program with Edna Wallace Kinney as soloist. Clementon Park opened on Decoration Day with the usual holidaying groups. I. Rightly Clayton, a well-known dancing master of Philadelphia, pursues his art at Clementon, affording much pleasure.

Globe's Double Celebration.
This past week, on Decoration Day, to be correct, the Globe Theatre observed a double anniversary. That holiday marked the passing of two important events—the birthday of Charles Dillingham and the ending of the first decade in the history of the Globe Theatre, and neither of these occasions were allowed to go unnoticed as was evidenced by Mr. Dillingham's desk yesterday,

Stan. Union Brooklyn June 1/19

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Brooklyn - Citizen June 13, 1919

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U. Y. World June 1/19

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Daily News 267 June 3/19

MUSIC NOTES.

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Brooklyn Times June 10/19

Telegram U. Y. June 2/19

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N.Y. June 14/19

N.Y. June 2/19

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musical death June 5/19

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On Decoration Day the Globe Theatre observed a double anniversary—the birthday of Charles Dillingham and the ending of the first decade in the history of the Globe Theatre. Dr. Dillingham's desk was covered with trophies and souvenirs of the double anniversary from R. H. Burnside and Fred G. Latham, his general stage directors, Bruce Edwards, his general manager, and from such of his favorite stars as Fred Stone, Julia Sanderson, Elsie Janis, Belle Story, Ann Orr, Ivy Sawyer, Raymond Hitchcock, Joseph Cawthorne, together with telegrams from nearly every important manager in America; from Sarah Bernhardt, John Philip Sousa, and from Mme. Nellie Melba, Galli-Curci and John McCormack.

Herald N.Y.
June 2/19.

Telegraph N.Y. June 19

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Sunday Is No Day of Rest for Lambs Rehearsing Gambol

Five Stages Filled with Their Activities
in Preparation for Annual Pub-
lic Entertainment.

Busy Lambs. Yesterday stars and lesser lights who are to participate in the annual public gambol at the Manhattan next Sunday night took advantage of the day's idleness of the productions with which they are actively associated at present to rehearse the offerings Shepherd R. H. Burnside and Collie William Collier, the general amusement director, are to provide.

Five stages were required by the various directors, each of whom is staging an individual novelty. George M. Cohan called the fellow Lambs who appear in his skit "The Farrell Case" at his own theatre. Charles Dillingham placed the Globe at the disposal of Hassard Short for the rehearsals of "Daly Dreams." Silvio Hein assembled his stars at the Hudson for "East is West." George V. Hobart was busy at the Cohan with the club sketch "Getting Ready," and William Collier utilized the Lambs' stage for his own rehearsals of "Nothing But Cuts."

While these rehearsals, which call for the services of more than three hundred important stars and players, were going on the composers and directors, including John Phillip Sousa, Raymond Hubbell, Gustav Kerker, A. Baldwin Sloane, Percy Wenrich, Jerome Kern, Harry Tierney, T. Ray Goetz, Irving Berlin and Charles A. Prince, met in the Lambs' assembly hall to arrange the music and to rehearse the orchestra.

Among the prominent stars who were able to rehearse yesterday for the first time were John and Lionel Barrymore, Frank Bacon, Joseph Santley, George Nash, Emmett Corrigan, Dodson Mitchell, Herbert Corthell, Robert Emmet Keane, Herbert Rawlinson, John C. Slavin, Frederick Santley, Effingham Pinto, James O'Neill, Charles Purcell, Charles King, George E. Mack, Joseph W. Herbert, Eugene Revere, Sam Ash, William Riley Hatch, William J. Deming, George Marion and Edwin Mordaunt.

The public seat sale begins at the Hudson today.

JOHN PHILLIP SOUSA



John Phillip Sousa is about as well known among trapshooters as he is among lovers of music. We believe that he would prefer to break a 95 at the traps than to compose a "Hands Across the Sea." You will see his familiar face at all of the more important shoots in the East, and you can be sure that there is one man at least who is thoroughly enjoying himself whether his score is a good one or a poor one.

Walden
June 1/19

Times-Belton
June 1/19

Bayle-Belton
June 1/19

SOUSA AND HIS BAND TO GIVE TWO CONCERTS.

Will Be Held at the Academy of
Music Afternoon and Evening
of June 14.

Sousa and his band will be heard at the Academy of Music June 14 in two concerts, one to be given at 2:30 P. M. and the other at 8:30 P. M. These are the only concerts to be given in New York City by these musicians before starting on their ocean-to-ocean tour.

Lieut. John Phillip Sousa has engaged two vocal soloists for the forthcoming transcontinental tour of his band. They are Miss May Stone, soprano, formerly with the Boston Opera Company, and Miss Mary Baker, a coloratura soprano. Instrumental soloists have been engaged to add diversity to the programme. Among these is Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra. He has played flute obligatos with great success for Mme. Galli-Curci and other famous operatic stars. Frank Simon, cornetist; Bennie Henton, saxophone player, and Joseph Green, xylophone player, will also travel with the band as soloists.

Star News N.Y.
June 7/19

Sousa and His Band Here Saturday, June 14

Sousa and his band will come to the Academy of Music on Saturday, June 14, for two concerts, one at 2:30 and the other at 8:30 P. M. These will be the only two concerts given in New York City by the world-renown organization which is starting its ocean to ocean tour.

Lieut. John Phillip Sousa has engaged two vocal soloists for the forthcoming transcontinental tour of his world famous band. They are Miss May Stone, formerly a soprano with the Boston Opera Company, and Miss Mary Baker, a coloratura soprano, who has achieved distinction on the concert stage.

A number of important instrumental soloists have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia orchestra, will occupy that position under Lieut. Sousa's direction. He has played flute obligatos with great success in concert for Mme. Galli-Curci and other famous operatic stars. Frank Simon, perhaps the foremost cornetist in America, and H. Bennie Henton, widely known in musical circles as an exceptionally talented saxophone player, and Joseph Green, who has achieved a great deal of popularity as a xylophone player, will also travel with the band as soloists.

SOUSA COMING

Sousa and his band will come to the Brooklyn Academy of Music on Saturday, June 14, for two concerts, one at 2:30 and the other at 8:30 p.m. These will be the only two concerts given in New York City by the organization which is starting its ocean to ocean tour. Lt. John Phillip Sousa has engaged two vocal soloists for the forthcoming transcontinental tour of his band. They are Miss May Stone, formerly a soprano with the Boston Opera Company, and Miss Mary Baker, a coloratura soprano who has achieved distinction on the concert stage. A number of important instrumental soloists have also been engaged, among whom are Louis P. Fritze, flutist; Frank Simon, cornetist; H. Bennie Henton, saxophone player, and Joseph Green, xylophone player.

North American
Pittsburgh Pa.
June 1/19

Two Concerts by Sousa

John Phillip Sousa and his world-renowned band inaugurate their twenty-seventh season at the Brooklyn Academy of Music today. Two concerts will be given. The matinee will be a special one, given under the auspices of the Brooklyn Boy Scouts of America. Lieutenant Sousa will conduct the band in playing his Boy Scouts' march, the official march of the organization.

Twelve composers will conduct the orchestra at the Lambs' public gambol at the Manhattan Opera House, New York. They will be John Phillip Sousa, Raymond Hubbell, Gustav A. Kerker, Silvio Hein, A. Baldwin Sloane, Percy Wenrich, Jerome Kern, Harry Tierney, E. Ray Goetz, Irving Berlin, Charles A. Price and Gitz Rice.

SOUSA'S BAND FEATUR AUTO RACES AND

Attendance At Exhibition On Friday Indicates Reluctance of People To See Provincial Fair Pass Into History—Another Great Crowd Ex- pected At Auto Races Today—Live Stock Judging Finished

Friday of the Provincial Fair was essentially "Sousa Day." No other attraction could have drawn such a great crowd to fill the grand stands both afternoon and evening, making Friday another record breaking day for what is usually the tail end of the Fair. It was expected that on account of such successful days being held earlier in the week that the attendance would dwindle away on Friday, but 1919 seems bound on setting a mark in attendance figures. Ideal weather together with Sousa's famous musicians, made Friday history in Fair annals.

There were not the great crowds on the Midways that characterized Thursday's record, for during the afternoon performance on the Grand Stand the avenues leading and around the Midway had a deserted appearance. As soon as the crowds had heard Sousa's band they crowded out on the side shows and made Johnny Jones and his shows think for a few hours that they had Thursday's crowd again. In the evening it was all a case of everyone going on the Grand Stand to hear the famous band, every seat in the huge stand being taken long before the platform attractions commenced. There never has been such a crowd on the grand stands on a Friday.

The wind-up of the judging in the cattle and horses was also accomplished, the judges finishing their work early Friday afternoon. The Herefords were the only class left in the cattle section Friday, a big surprise being sprung in the Hereford circle when Lady Joy 2nd, owned by A. I. Cook of Townsend, Mont., was declared Junior Champion cow, with Lady Anver Fairfax, owned by L. O. Clifford of Oshawa, being placed second. This

is a reversal of the decisions handed out at the other Western Fairs. The senior champion cow was "Perfect Lass 5th," from L. O. Clifford's herd, senior reserve champion cow also going to the same owner when "Dorothy Fairfax" was placed first. "Perfect Lass 5th," was Grand Champion cow.

Get Away Day

With all the awards being made at the classes judged, many of the exhibitors will be moving their exhibits today, Regina being the next destination for practically all the Fairshowing. Of course there are a large number breeders and stockmen who will not move until Sunday, but already there the odd exhibitor making ready for getaway and tonight will see a general

exodus of all the show people who will move on to Regina for the big show to be held there next week.

Best Friday in History of Fair

"We never had a better Friday since the Fair commenced," said President Wm. Dowling. "The week has surpassed all expectations and we have enjoyed every possible feature that goes to make a successful, an efficient management, and a smooth running organization, so we could not ask for anything more. We are more than satisfied that with today's showing, the 1919 Fair has entirely exceeded our most optimistic dreams for its success. There is no doubt in the minds of those who have followed the fair, day by day, during the week, that President Dowling is only voicing the opinion of all those who have attended the Provincial Exhibition this year."

Grand Stand Filled

At two o'clock, the Grand Stand was filled to capacity, for the first time in the fair's history on a Friday. There is not the least doubt but that Sousa's band was the signal to rally such a gathering on the second last day of the fair. Clearing out the Director's box and the press stands, room was made for the famous director and his musicians on the stand, so that everyone had a good opportunity to hear almost every piece which the band offered. Only those in the far corners of the grand stand were unable to hear, and the din from the side shows made it impossible for the music to carry that distance.

Won All Music Lovers

The opening piece, "God Save the King" and "O Canada" in the afternoon brought all spectators to their feet, and Sousa's two day performance in Brandon was away to a splendid start. The crowds took quickly to the spirit of the music, and encore after encore greeted the efforts of the band. Lavish in his encores to satisfy the

people the great director won all Brandon music lovers to him. That stirring march "The Canadian Patrol" brought cheers from the audience. If there is any musical chord in Sousa's audience, the very heart of it seems to be touched in the splendid renditions of the marches. "El Capitan" and "King Cotton" drew as much applause as any during the afternoon performance while "Lassus" found many who favored that as the "piece" of the afternoon. The two soloists, Miss May Stone and Miss Mary Baker, did not sing at the first performance.

Wonderful Program at Night

Again proving it's wonderful drawing attraction, the stand looked more like a Thursday evening, when Sousa again gave another musical treat, Friday evening. The same huge crowds that were in attendance in the afternoon were swelled by hundreds of citizens who took the opportunity of hearing Lieut. Sousa on his first visit to Brandon. Special mention should be made of every single piece on the program, for the applause which greeted the band after each rendition showed their popularity. If one musical tit-bit could be placed ahead of another, it would possibly be religious meditation, "Songs of Grace and Songs of Glory" concluding with "Nearer My God to Thee." Parts of "Rock of Ages" and "Lead Kindly Light" were interwoven into a beautiful setting which only Sousa and his band could have rendered in such masterful style. Other favorites proved to be "The Canadian Patrol" and the cornet solo by Frank Simon of "Killarney."

Every number on the program deserved praise that it is impossible for a layman to give.

Miss May Stone and Miss Mary Baker, the two soloists, gave splendid numbers but except for those in the immediate vicinity of the singers, full appreciation of their singing could not be had. Miss Stone, a lyric soprano, sang the mad scene from "Lucia", while Miss Baker delighted the audience especially with the encore, and her big, warm voice won her hundreds of admirers.

nature has been given to the public at Today the famous band will give two more wonderful programs on "Auto Day" and it is almost safe to say that all who heard this great musical organization on Friday, will if able to do so, be back on the stands at both performances if only to see the masterful way the world-famous bandmaster car-

ries his musicians through their program.

All Anxious to Win

The racing events proved the most exciting of the week. "I have never seen drivers or jockeys try so hard to get in the money as they did on Friday," was the summing up made by John Spooner of Virden, one of the judges. It was a case of a fight for a place from the minute the word "go" was given until the horses passed under the wire. What might have proved a serious accident in the third heat of the second race, was averted by the expert manipulating of the reins in the hands of the driver of "Cassoplis Girl." When scoring in this heat but after the horses had passed the starting point, the wheel of Houze's sulky broke, letting the driver to the ground, but clinging to the reins the driver held his horse from running away. With the five furlongs Consolation event, the horse races for the 1919 Exhibition were concluded, and now the track is given over entirely to the speed demons who will go after Canadian records in their autos this afternoon.

July 1919.

Indian Pow Wow a Feature

The platform attractions proved prime favorites with the crowds, and an added entry was made to the features when the Indians occupied the centre of the stage all to themselves for a period in the afternoon. Five braves dressed in all the gaudy war paint that only a brave can put on, gave a war dance which was unique and interesting from the fact that it is the first time that a dance of this Indians in characteristic dress, won a Provincial Fair. Fully seventy-five Indians in characteristics dress, wonderful head gear and ringing sleigh bells provided an attraction which should be made an annual event.

A Thrilling Stunt

Captains McCall and May were up in the air doing their stunting during the afternoon and evening, and gave one of the most finished exhibitions that they have attempted to give fair visitors this week. Two new thrillers were introduced. In the afternoon both aviators went up in one of the planes, and one of them climbed out on the wings and both sat there and stood up as the plane crossed in front of the grand stand. Not content with this feature, May gave easily the performance "de luxe" as far as the aviation stunts were concerned, when he flew upside down for quite a distance. It was the first time that it had been done in Brandon.

There was not a single arrest on the grounds, nor was there an accident of any kind which would go to marr a successful day. In fact this year's exhibition has been noted for the lack of any serious accidents which are so apt to happen when large crowds gather such as visited the Brandon Exhibition this week. And there promises to be another successful day when the daring auto racers of the dirt tracks get under way at two o'clock this afternoon.

Private W. Cummings

Private Cummings, who was also accompanied by his wife and intends to make his home in Brandon district, enlisted and went overseas with the Seventy-ninth Battalion. It was exactly four years last Wednesday since Private Cummings joined the colors, and he was fortunate enough to arrive home on that day. Private Cummings was in France six months and was wounded at Ypres, June 1916.

Private G. Allen

Private Allen went overseas with the Winnipig Foresters, and was stationed in England. With his wife and baby, Private Allen was en route to Moore Park, and while in Brandon they were the guests of th R.S.A. at Mrs. Watson's, 145 First street.

Private L. W. Smythe

Private Smythe was also accompanied by his wife and they will reside in Brandon. Private Smythe enlisted and went overseas with the Tenth Battalion from Calgary and was in France from February, 1915, to the end of the war. He was in twenty-six general engagements and was never wounded. Private Smythe wears the Matabele ribbon of 1896, the Cape of Good Hope General Service Medal, the Mons Star, and the Meritorious Service Medal.

Sousa's Band.

John Philip Sousa, the world's greatest bandmaster, will be in this city on the evening of August 12, and he will give a concert in the Lumberg Theater with the world's greatest band—Sousa's band. This will be the first musical event of the season, and it will give hundreds of music lovers in the city and vicinity opportunity to see and hear Sousa and his wonderful aggregation of gifted musicians. Sousa recently received his honor-

able discharge from the U. S. Navy. He enlisted shortly after the war broke out with Germany, and served as chief bandmaster of the Navy throughout the war. In this position he did wonderful work, enthusing and inspiring hundreds and thousands of enlisted men and keeping the public enthusiasm at the highest possible pitch. His famous "Jackie" band made up of sailor musicians in full uniform of their country, was an immense factor in Liberty Loan, Red Cross, War Savings drives and other patriotic events. The sailors loved Sousa, and he was a mighty popular officer during the war. He has carried that popularity with him from the training camps to the theaters, and everywhere he goes now he is being greeted by capacity audiences.

It is three years since Sousa and his band played in Utica, and an immense audience heard him in the Armory on that occasion. Music lovers will appreciate the fact that the concert this time is to be in the spacious Lumberg Theater, where everybody can see and hear the concert with the greatest of ease and comfort.

Three gifted soloists are with Sousa this year, Miss Mary Baker, lyric so-



MAY STONE
SOPRANO SOLOIST
with
SOUSA'S BAND

and under all conditions. He is an excellent disciplinarian, accomplishing the desired results through courteous remarks and observations.

It was during the engagement at the New York Hippodrome that one of his oldest members was asked if Mr. Sousa was always as polite as during rehearsals or on the concert platform. He replied:

"Sousa would make a request or pass the time of day to the most humble scrubwoman employed here in the same manner as he would speak to Mr. Dillingham, the manager."

Sousa's Band, as the world knows it, quit active service in September, 1917, when John Philip Sousa returned to his duties as lieutenant in the United States Naval Reserve Force, thus abandoning his 25-year-old organization, the most successful band in the history of the world, to take charge of the training of naval bandmen at the Great Lakes Station. Lieutenant Sousa, in giving up his professional appearance and his enormous income, performed a fine and patriotic action which placed him on a par with all those other great citizens of the United States who made big personal and material sacrifices to serve Uncle Sam.

But now, Lieutenant Sousa, after a year and a half of devoted service, has been given his discharge, and his old, well loved organization has again become active. Sousa has reorganized the band, taking into it all of the gifted players who have grown to be known and loved in the musical world all over America and in many other countries. New players of unusual talent have been added to it, and the band will come to Utica in splendid condition to give one of the finest concerts ever heard in this city. The only serious loss to the band will be Sousa's whiskers. He shaved them off when he entered the Navy, and he has kept them in the morgue.

Tickets for the Sousa concert will be placed on sale at the Lumberg next Thursday, and there is sure to be a great demand for them. The admission price has been placed remarkably low for this big aggregation of great musicians, and every lover of music will feel that he or she can afford to attend. The concert will be a splendid beginning for Utica's musical season, and a capacity audience is expected. Early reservations, therefore, will be a good safeguard to all who want to see and hear Sousa and his famous band.



JOHN PHILIP SOUSA.

Great Bandmaster Who Will Give Concert in Lumberg With His Band on August 12.

prano; Miss May Stone, coloratura soprano, and Frank Simon, cornetist. These will be heard at intervals between the band music, and there are many who will want to hear Miss Baker sing that great war song, "In Flanders Fields," with music by Sousa himself. The words were composed by Col. John McCrae of the Canadian Army, and he was afterwards killed in battle.

The program for the evening will be a real musical treat, well arranged, and with several entirely new pieces

that will delight all who hear them. There will be a number of encores—for Sousa and his associates always believe in giving an audience plenty of encores. They are sure to be demanded, too, and the selections will be in keeping with the splendid program that will be given as follows:

- Overture, "Mignon".....Thomas
- Cornet Solo, "Willow Echoes," (new) Simon
- Frank Simon.
- Suite, "Impressions at the Movies"...Sousa
- (a) "The Jazz Band in Action"
- (b) "The Crafty Villain and the Timid Maid"
- (c) "Balance All and Swing Partners..."
- Vocal Solo—"In Flanders Fields".....Sousa (Words by the late Col. John McCrae of the C. E. F.)
- Miss Mary Baker.
- Memorial—"The Golden Star," (new).Sousa (Dedicated to Mrs. Theodore Roosevelt in memory of the brave men who died in the cause of Liberty.)
- A Mixture—"Showing Off Before Company," (new).....Sousa
- "Kisses" (new).....Zameckni
- March—"Bullete and Bayonets" (new).Sousa
- Vocal Solo—"I Am Titania".....Thomas
- Miss May Stone.
- Sartaralla—"The Bohemians" (new)..Hume

America has had many band leaders, but only one Sousa. He is not only the most popular leader with all the people that this country has ever known, but is the idol of his musicians, for he treats them as fellow men. The most obscure member of his organization receives the same consideration as the most important soloist. He is a perfectionist at all times.

OCT 2 - 1919

5 Ex-Managers of Reds Attend Game

CINCINNATI, Oct. 1.—John Philip Sousa, the bandmaster, responded to an ovation from the crowd and directed the band in playing one of his favorite marches before the game was over. Five former Cincinnati managers—Clunker, Clark Griffith, Buck Herzog, and Christy Mathewson—saw the reds' victory.

NY Times, Oct 2/19

SOUSA LEADS BAND AT REDLAND FIELD

Famous Conductor, in Uniform of Lieutenant in Navy, Is Cheered by 30,000.

Special to The New York Times.
CINCINNATI, Oct. 1.—An interesting touch was added to the scene about half an hour before the game began by an episode which earned the cheers for a few minutes. A very effective band, which had been playing jazzy tunes for some time, suddenly fell silent as an elderly man in the uniform of a Lieutenant in the United States Navy emerged from a box near the White Sox dugout and was escorted across to where the musicians sat. As he approached they arose and burst forth with the strains of "The Star-Spangled Banner" while the elderly man stood at salute. When they finished he stepped forward, took the leader's baton with a bow and lifted it. As it fell the familiar strains of "The Stars and Stripes Forever" saluted thirty thousand pairs of ears. When Lieutenant John Philip Sousa, minus the familiar beard, and gray as to mustache, laid down the baton at the close of the rendition of his famous march, there was a prolonged and earnest outburst of applause.

Eddie Cicotte, the White Sox pitching ace, was all attention from the moment he came on the field. Eddie's attention was focused on the Reds. He was oblivious of everything about him but the players he was going to strike against. Hardly had the tunes of the welcoming song to the Sox, "Hall, Hall, the Gang's All Here," died out before Eddie had taken up a position back of the net wheeled into position for the Reds' preliminary batting practice.

Eddie plumped himself down a short distance from a gathering of Reds who were resting idly on their bats, awaiting their turn at the plate. The Sox twirler's eyes were glued fast on the scene before him as he surveyed minutely every ball served the hitters and the motion of the men at the plate as they swung at the offerings that came up to them. For a few minutes Eddie was unnoticed, but soon his presence became known and there was a general handshaking and introductions all around among the friendly enemies congregated behind the network. During these ceremonies, however, Cicotte kept his eyes on the batters as they slammed the ball to all parts of the park. Cicotte held his position, giving scant attention to the conversation about him, until a short time before the Sox took the field for practice, at 1:15.

The wives of a good many of the gladiators watched their husbands today. Mrs. Eddie Roush brought her two-year-old daughter Mary, who evinced at one time an ardent desire to join her father away out there in centre field. Mrs. Earl Neale and Mrs. Heinle Groh were recognized by the fans. The wives of Rev. Schalk Buck Weaver, and Eddie Collins also saw the game.

What Happened in Reno

According to the irrepressible Harry Askin, who is serving as John Philip Sousa's manager this season, Mr. Sousa and his band are having a high old time in Reno, Nev. Indeed, Mr. Askin telegraphs from that helpful city that Sousa was greeted with a capacity house at the afternoon concert, and the audience consisted chiefly of women. When the band played "The Wedding March," he reports, the sobs of the audience were so loud and numerous that there were moments when the trombone and the tuba were drowned out.

Musical America Nov 15/19

VISITING ARTISTS WIN GRAND RAPIDS

Mme. Matzenauer, Sousa and Max Rosen Acclaimed In Concerts

GRAND RAPIDS, MICH., Oct. 22.—Margaret Matzenauer, contralto, and Max Rosen, violinist, opened the concert course of the Mary Free Bed Guild on Oct. 16 at the Powers Theater, appearing before a capacity house. Mme. Matzenauer sang several operatic arias and groups of songs, among which a group of numbers of Grieg was particularly appreciated. Mr. Rosen displayed all the artistic equipment that has made him popular elsewhere. He was accompanied by Frederick Person and Mme. Matzenauer by Emil Polak.

Sousa's band with Mary Baker, soprano, and Florence Hardman, violinist, gave a concert at the Armory on Oct. 15. The program, typical of Mr. Sousa both in make-up and presentation, was admirable in every way and much enjoyed by a large audience.

The first concert of the St. Cecilia Society was given before the organization at its club house on Oct. 17 by Graham Harris, violinist, of Chicago. Mr. Harris was well received and displayed excellent technical equipment as well as musicianship. He was accompanied by Margaret Mannebach.

NY Telegraph Nov 20/19

Sousa Is Given a Laurel Wreath.

(Special Dispatch to The Morning Telegraph.)

BERKELEY, Calif., Nov. 19.—Under the auspices of the University of California at Berkeley, in the Greek Theatre, John Philip Sousa and his band tonight gave a concert of all American composition before an audience of 15,000 persons. At the close of the concert Lieutenant Sousa was presented with a wreath of laurel by the Department of Music.

NY Commercial Dec 26/19

A gaily lighted Christmas tree, the personal gift of John Phillip Sousa to the Hippodrome people, winked from the theatre's big marquee a multi-colored welcome to two great audiences, and the Christmas bells, which rang in the flower store scene from the farthest point backstage.

SOUSA CLEANING UP

John Philip Sousa and his band, now on tour in the Western states, are playing to the tune of the most successful business season ever experienced in the history of the organization, according to Harry Askin. At a recent matinee and evening performance in Seattle, box-office receipts totalled more than \$7,400, and in Vancouver they played to more than \$5,000. Reports from other large cities in this section are, St. Paul, \$5,250; Minneapolis, \$4,000; Grand Forks, \$3,500; Fargo, \$4,500; Spokane, \$4,250, and San Francisco \$3,700. Following a tour of the Southern states, the band will close its season in New York on January 1st.

Everett Telegram Oct 29/19

JOHN PHILIP SOUSA, world famous American bandmaster and composer, who will lead his band in two concerts at the Auditorium November 14.



Nov 18 NY Herald

QUEBEC'S PREMIER SEES PLAY.

Sir Lomer Gouin, Prime Minister of the Province of Quebec, Canada, saw last night's performance of "Happy Days" in the Hippodrome. In his party were Colonel George E. Amoyt, Colonel Isaac Ullman and Mrs. Ullman.

Another party consisted of the band of H. M. S. Renown, under Lieutenant P. S. G. O'Donnell, R. M., conductor. The men were guests of Mrs. John Philip Sousa.

Others at the performance were Mr. and Mrs. Charles H. Jewett, Mr. and Mrs. William C. Hill, Mr. and Mrs. William Ambrose Taylor and Mr. and Mrs. William Sherman Scott, of this city.

In the Globe Theatre at "Apple Blossoms" Mrs. George H. Macy had a theatre party for her debutante daughter, Miss Kathleen Macy, whose engagement to Mr. James Anthony Finn has been announced. Others in the audience were the Rev. Dr. and Mrs. Ernest M. Stires, Mr. and Mrs. Henry J. Fuller and Mr. and Mrs. Edward H. Daly.

Musical Trade NY City Oct 4/19

company.
As a result of a concert given in Baltimore, Md., last week by Lieut. John Philip Sousa and his band, the talking machine houses are having a big demand for Sousa numbers.

Everett Sun Dec 8/19

"MANY HAPPY RETURNS OF THE DAY!"

- On Saturday, November 1st, to Madame Albani (Mrs. E. C. Gye).
- On Sunday, November 2nd, to Leslie M. Shaw, born 1848. Charles M. Pratt, born 1855.
- On Monday, November 3rd, to Edward Douglas White, born 1845.
- On Wednesday, November 5th, to Truman H. Newberry, born 1864. Isaac H. Clothier, born 1837. Ida M. Tarbell, born 1857.
- On Thursday, November 6th, to John Philip Sousa, born 1854. Ignace Jan Paderewski, born 1860.
- On Friday, November 7th, to Charlotte Crabtree (Lotta). Edmund Cogswell Converse, born 1849.
- On Sunday, November 9th, to Marie Dressler.
- On Monday, November 10th, to Henry Van Dyke, born 1852. R. Lawrence Smith, born 1872.
- On Tuesday, November 11th, to Maude Adams. Samuel Gamble Bayne, born 1844. J. Ogden Armour, born 1863.
- On Thursday, November 13th, to John Drew, born 1853.

Special Matinee To-morrow.

That large tree that is keeping the snow off the Hippodrome entrance is the gift of John Phillip Sousa, who used to control the noises there in 1914, and who had it sent all the way from Washington in order to make a nice news item.

Christmas

From Spurr. NY City Nov. 1/19.

Musical Courier Sept 18/19

BALTIMORE HEARS SOUSA'S BAND IN BIG CONCERT

Modern Compositions Feature of Program—Sailors Welcomed with Peace Sing—Thomas Moss Accepts Spokane Position

Baltimore, Md., September 11, 1919.—John Philip Sousa and his band gave a concert at the Lyric Theater, Tuesday evening, September 3. The band was composed of sixty musicians, and a number of soloists were heard. The latter included Frances Hardman, violin; Mary Baker, soprano; Frank Simon, cornet; Lewis B. Fritzee, flute, formerly of the Philadelphia Orchestra; H. Benne Henton, saxophone; Joseph Harthage, harp; Joseph Norrite, clarinet; Ralph Corey, trombone, and Joseph Green, xylophone. During the concert Sousa offered many of the late compositions, as "When the Boys Come Sailing Home," "Sabre and Spurs," "In Flanders Field," "Solid Men to the Front," "Lovely Mary Donnelly," "The Liberty Loan March," as well as his famous "Stars and Stripes Forever."

SAILORS WELCOMED WITH PEACE SING.

One of the features of the "Peace Community Sing" to be given by the city at Druid Hill Park, Friday evening, will be the appearance for the first time in the city of Albert N. Hoxie, former director of music at League Island Navy Yard, where each week for over two years he taught 10,000 to 15,000 Navy and Marine Corps men to sing. Mr. Hoxie was sponsor for the Liberty Sing movement which was launched in Philadelphia, and which is still sweeping the country with its vital message of patriotism and good cheer. It is especially appropriate that this leader should be present on Friday to direct the singing, not only because it is a welcome to the sailor boys but because Baltimore was one of the first cities in the country to have out-of-doors community singing. One of the songs to be given will be "Sailor Boys of Maryland," written for the return of the boys by Lewis M. Grice, a local author. It will be sung to the tune of "Maryland, My Maryland."

THOMAS MOSS ACCEPTS SPOKANE POSITION.

Thomas Moss, organist and director, lately engaged at Mount Vernon Place Methodist Episcopal Church, has accepted a position to organize a music department in Whitworth College, Spokane, Wash., and will be organist and director of music in the First Presbyterian Church of that city. He has also been asked to organize a city orchestra and choral society. Mr. Moss leaves for Spokane on Monday, and Mrs. Moss, a pianist, will join him in the spring at the close of her concert tour.

Before going to Mount Vernon Place Church, Mr. Moss was in charge of music at the Tome School, Port Deposit, Md. Last May he was elected a member of the executive committee of Maryland Chapter of the American Guild of Organists.

R. N. H.

NY Commercial Nov 18/19

Yesterday the Hippodrome ushered in the 15th week of "Happy Days" with a new feature in the sensational water scene, the Golden City. Eight expert new diving Venuses illustrated novel and interesting dives from spring boards at the sides of the upper stage boxes. Their performance, which proved a great success yesterday, precedes the daring dive made by Helen Carr. No Hippodrome spectacle has ever enjoyed the popularity of "Happy Days." Last evening the musicians who constitute the band on board H. M. S. "Renown" in charge of Lieut. P. S. G. O'Donnell, R. M. the conductor, enjoyed the performance as guests of Mrs. John Philip Sousa.

Morning Telegraph Dec 25/19

"HIP'S" SOUSA TREE HERE.

Will Be Illuminated Nightly During Holiday Season.

That John Philip Sousa, the famous band leader, still treasures the associations which he formed during the theatrical season of 1914-1915 when his band was one of the attractions of "Hip Hip Hooray," the first pageant at the Hippodrome, again has been demonstrated by the arrival at the "Hip" of the Sousa Christmas tree, his annual gift to the members of the cast, attaches and employees of the big playhouse. With it came this message, "Here's a Merry Christmas and many happy days to Mr. Dillingham and all the members of his Hippodrome family."

This year's Christmas tree came from the State of Washington, where the Sousa band recently has been touring. Mr. Sousa himself went to the woods, selected the tree and directed its cutting and packing for the long trip to New York. The tree, a silver spruce, is without exception, the largest being used in connection with a theatrical Christmas display in New York City. The tree will be illuminated every night throughout the holiday season.

Telegraph Oct 21/19

Sousa's Biggest Season.

Right in line with the amusement conditions generally, Lieutenant John Philip Sousa and his band are enjoying the most prosperous tour in all their seasons. Only one record in Sousa's history surpasses the figures of this season—that is the showing made in London at Albert Hall.

Harry Askin is business manager of Sousa this season, and he writes that the bandmaster now has a week booked with guarantees that already reach \$10,000.

Nov 1/19 NY Sun.

The Truth About Dr. Muck.

At last the secret is out. Dr. Muck, the distinguished German conductor of the Boston Symphony Orchestra, returned to the welcoming arms of Berlin, has told the world that his heinous offence against these United States, for which he was subjected to sixteen months of comfortable internment, was the preparation of a score of SEBASTIAN BACH'S "Passion According to Saint MATTHEW" without cuts. This score, he declares, was pronounced by musical experts of the Department of Justice to be a code used in communication with the Berlin Foreign Office, in which, curiously enough, Dr. Muck was employed just before his return to this country.

The story has a singularly familiar flavor. Musicians have on several occasions been arrested for having suspicious musical manuscripts in their possession. Doubtless MESSRS. STRANSKY and BODANZKY have musical ciphers, scribbled in pencil, yet for some reason they have escaped the observation of the Administration sleuths.

However, Dr. MUCK is back in the right place. He has conveniently forgotten the years of favor which he enjoyed here, and now regards us as a nation of musical barbarians. We have lost MUCK, but we still have SOUSA, and, as the urbane doctor remarks, he is good enough for us. It is true that Mr. Sousa conducts a military concert band, not a symphonic orchestra. It is also true that he has composed chiefly marches, such as "The Stars and Stripes Forever," which has a remarkably comfortable

sound to ears incapable of delighting in "Deutschland über Alles."

It is furthermore a fact that during the war SOUSA built up a monster musical organization known as the Great Lakes Training Station Band, which lightened many hours of toil devoted to preparing gallant young Americans for the business of chasing the elusive U-boat, a business in which many of them were brilliantly successful.

Yes, SOUSA is quite good enough for us; and as for BACH'S "Saint Matthew Passion," with the aid of conductors never interned nor deported, we shall enjoy many performances of that mighty masterpiece, which breathes no thought of Teutonism, but voices only the spirit of the Protestant faith.

NY Telegram Nov 1/19

MUCK!

The "patriots" succeeded in driving German music out of the Metropolitan Opera House. A country where such was possible is no place for me. America has Sousa and Sousa is about good enough for America.—Karl Muck, in Berlin

The traitorous bandmaster talks like his name sounds in English. He misses the good American dollars and is probably lonesome as well. We'll try to send Otto Goritz, a Hun after his own heart, over to keep him company.

NY Telegraph

No Good Music to Be Suppressed.

"Good music, whether it be by Wagner, Strauss or Sousa, cannot and should not be killed—and any attempt to suppress it is bound to fail. At the same time, attempts to use music as a cloak for German propaganda and as a setting for the placing of German Kultur before the public in its most favorable light must be opposed. German guilt must not be minimized by either music or fair words.

"If all posts and county organizations will pursue this moderate policy, it is believed we will have public opinion solidly behind us on this and many other questions, because the community will soon learn that they can rely on our sanity and moderation."

Telegraph Oct 26/19

March King Touring.

John Philip Sousa and his band were heard recently by a large audience in Mechanics Hall, Worcester, Mass.

Telegraph Sept 23/19

DINNER TO SOUSA BY TRENTON MAYOR

Famous Band Organized at the New Jersey Capital Twenty-Seven Years Ago.

(Special Dispatch to The Morning Telegraph.)

TRENTON, N. J., Sept. 22.

In recognition of the twenty-seventh anniversary of the organization of Sousa's Band, Lieutenant John Philip Sousa, who opened the season of 1910-1920 at the Trent Theatre to-day with his musicians, was tendered a dinner at the Trenton House by Mayor Frederick W. Donnelly, James C. Tattersall, theatre owner, and other prominent Trentonians.

The week beginning to-day will be generally observed by musical organizations throughout the United States as "Liberty Bell Week" in honor of the fact, that on Monday, September 22, 1892, Lieutenant Sousa at Plainfield, N. J., gave the first concert of his now world-famous band and at the same time composed his "Liberty Bell March," which has proven to be one of the best selections of its kind ever written.

The composition of this number was inspired by the fact, that at about that time—in 1892—the revered Liberty Bell was for the first time in its history taken from Independence Hall in Philadelphia and transported to Chicago, where it was subsequently gazed upon admiringly by countless thousands of people attending the World's Fair.

NY Globe Sept 21/19

SOUSA'S BAND AT PLAINFIELD

When John Philip Sousa appears at the Plainfield Theatre Monday afternoon it will mark the opening of the twenty-ninth annual tour of the celebrated band. During these years the famous band has made many tours of Europe, and in 1911-12 circled the entire globe. The present tour will extend from the Atlantic to the Pacific, and will last until late in January.

Telegraph Sept 14/19

Sousa at Willow Grove.

Sousa and his band has been a big attraction at Willow Grove, Philadelphia, where he is playing his last week's engagement. Another "All Sousa Music" day will be enjoyed by his many admirers before he finishes his season.

SOUSA AT TRENT MONDAY EVENING

After twenty-nine years of prodigious travel throughout America, five tours throughout Europe and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that John Philip Sousa would be weary of concert-giving and of travel of every sort.

In so far as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them in so long as the people are delighted in them, and clamor for them. It is not for money alone that Sousa endures the fatigue and deprivations of travel, he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of an enthusiastic audience are to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

Sousa and his band and special soloists will appear at the Trent Theatre, Monday night, for the one night only, in a program of special interest. The engagement will mark the opening of the regular 1919-20 theatrical season here.

Lieutenant Sousa has extended his fame from America to other continents, and Sousa's Band is now the most popular musical organization in the world. Sousa suits everybody, for reasons as different as the people themselves. He is liked by some for the snap and "go" of his concerts, and by others for the wonderful tone and finish of his band. He has the happy faculty of making the classics popular and enjoyable to the ordinary listener, and he lifts the so-called "popular" piece out of the ordinary. No grand overture is above him, and no light air is beneath his careful attention.

The seats are now on sale, and telephone orders are being filled.

A SOUSA RHYME.

John Philip Sousa and his band visited Cleveland recently and W. R. Rose made the March King the victim of a rhyme. See what happened:

*The air is vibrant with delight—
With golden bells a-chime;
Our feet are thrilling, left and right,
Our pulses beat the time.*

*We hear the far off cannon peal,
We glory in our land—
Oh, that's the way we always feel
When Sousa leads the band.*

*He takes the spirit of the free
And coins it into sound,
The soil that's dear to you and me
Becomes a hallowed ground*

*O'er which we march with swinging tread,
Where Glory's folds are fanned—
Oh, that's the way our souls are fed
When Sousa leads the band.*

Sousa Leads Band.

Most of the formalities of past world's series were done away with. There was no parade, there were no speeches. The park was decked out in gala attire and the fans were there ready to enjoy a Roman holiday, but everything was carried on in a business-like way. The principal extra baseball feature which marked the preliminaries was a little band lead by John Philip Sousa. The famous bandmaster had been invited here for the series and consented to lead the band in its rendition of "The Stars and Stripes Forever."

The one armed announcer who seems to be a fixture at world's series games came to the centre of the field and announced that Charley Rigler would umpire at the plate, Billy Evans at first base, Dick Nallin at third and Ernest Quigley at second. The batteries he did not need to announce. Nary a fan in that assemblage but knew that within a few moments Reds and White Sox would be engaged in a tense struggle. So all settled back for the word. Soon it came, and over Redland Field came an unwonted hush.

N.Y. Prom. Mirror Oct 2/19

Sousa's Anniversary

The John Philip Sousa Band happily celebrated its 77th anniversary Monday in Trenton, with a banquet tendered Lieutenant Sousa by the Mayor, the President of the Chamber of Commerce and 200 prominent citizens. The band is enjoying great road prosperity. It is due in Cincy when the world's base ball series starts there.

Musical America New York City Oct 11/19 CINCINNATI SEASON OPENS

Sousa Concert Largely Attended—May Festival Rehearsals Begin

CINCINNATI, O., Oct. 4.—John Philip Sousa opened the local music season with a concert in Music Hall on Oct. 1, that attracted a large audience. Florence Hardeman, the Cincinnati violinist who is with the aggregation, and Frank Simon, solo cornetist, also formerly of this community, were cordially greeted while Mary Baker, the soprano, also won approbation.

The May Festival chorus held its examination of voices this week and added some new material. Rehearsals have begun.

Musical America New York City Oct 11/19

Baltimore Welcomes Sousa

BALTIMORE, MD., Oct. 4.—Lieutenant Sousa and his band appeared at the Lyric last night. All available space in the hall was filled and the enthusiasm of the large audience was pronounced. A memorial march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and "composed in memory of the brave who gave their lives that liberty shall not perish," and a vocal solo, "In Flander's Fields," of which the voice part was interpreted with true feeling by Mary Baker, soprano soloist of the evening; "Bullet and Bayonets," a new Sousa March, "El Capitan," "Field Artillery," and the stirring "Stars and Stripes Forever" were features of the program. Frank Simon was the cornet soloist and Florence Hardeman the violinist. F. C. B.

Musical America Nov 15/19

Sousa Plays in Oskaloosa, Ia.

OSKALOOSA, Ia., Nov. 8, —Under the auspices of the Knights of Pythias, Lieut. John Philip Sousa and his band gave a pair of concerts recently in the Chatuauqua Auditorium. Solos were offered by Mary Baker, soprano; Florence Hardeman, violinist, and H. Benne Henton, saxophone. At the evening concert, Frank Simon, cornetist, replaced Mr. Henton. One of the featured numbers was the "Missouri" Waltz by Frederick Knight Logan, a local composer.

THE Victrola advertising has jumped a long way ahead of the procession of musical instrument advertising. Something new has been about due in canned music for sometime. The "Victrola" people have made the jump. "If Sousa's Band Went Marching by" reads the display line across the advertisement. That display line means something. More than that, it carries the eye and the mind of the reader right down to the text, which by the way, is short and chock-full of horse-sense in presentation of the "Victrola" message to music lovers. At the bottom of the advertisement there appears an illustration showing a good likeness of Sousa in the foreground, and in the background is a representation of his famous band. The intent and purpose of the advertising is this: "If you want to hear Sousa's music, and hear it right, buy the 'Victrola.'"

Musical Courier Sept 4/19

SOUSA ANNIVERSARY

Twenty-seven years ago, on September 22, 1892, John Philip Sousa commenced the career of Sousa's Band at the Plainfield Theater in Plainfield, N. J. Some of his trap-shooting enthusiasts and personal friends have planned a celebration—and are going to give a matinee in Plainfield on that date. This probably is as long a period as any musical organization ever has existed under the direction of one conductor. September, 1892, also marked the introduction of one of the most successful of all the Sousa compositions, the "Liberty Bell" march. Sousa's present tour remains a truly phenomenal manifestation in the way of public enthusiasm and box office receipts. The week of August 11 showed these figures: Saranac Lake, \$2,750; Utica, N. Y., \$1,800; Rochester (Convention Hall), \$3,750; Auburn (Auditorium), \$2,375; Johnstown Guarantee, \$1,500; Auditorium (Ocean Grove), \$6,200. The foregoing receipts total \$18,375. Sousa and his band now are drawing vast multitudes of listeners

twice daily to Willow Grove Park, Philadelphia, where the noted musical hero and his organization to remain for a month.

Harriet Ware Hears Her Own Works at Sousa Concert

Harriet Ware, the prominent American composer, had the pleasure of attending recently a Sousa concert at which she heard her new song, "Dance the Romaika" sung with much success by Mary Baker, soprano. This new work is also being presented in many concerts by Lucy Gates, Martha Atwood Baker and Daisy Allen-Maximoff.

Musical America Oct 18/19

SOUSA FORCES IN PITTSBURGH

Band Concert Opens Season's Activities—Army Musicians Return

PITTSBURGH, PA., Sept. 30.—John Philip Sousa and his band opened our musical season with two concerts on Friday. The opening fanfare of trumpets and a blast from drums and horns, made the walls of our local Jericho tremble with excitement. Sousa presented many new works none of which, however, has the classic grandeur of "Semper Fidelis" or "Stars and Stripes,"—he also gave us some fascinating instrumentation. Mary Baker, soprano, sang two songs with nice tone, and Florence Hardman showed excellent technique in two violin numbers. Both soloists were heartily recalled. The soloists nonpareil, however, were the instrumentalists. There was Bennie Henton who made the saxophone weep and burble, and Frank Simon who triple-tongued and double-stitched a cornet. There was also a Xylophonist with the band who was a virtuoso. His name was not on the program, but his work was beautiful in tone and brilliant in technique. As to the peerless John Philip, he is an institution. May his powers never grow less.

The boys are home from the war now, and they have started in to work. Pianos are pounding and the air is becoming vocal with barrage exercises. Oscar Demler has returned from the army; Hubert Conover, the 'cellist, is back from the navy; and valiant Earl Truxell, is home from France, gassed, wounded and covered with glory. Pittsburgh is very fond of these boys and we rejoice in their return. Peace has its music no less than the war. H. B. G.

Oct 11/19

James Dec 29/19

THREE GENERATIONS OF SOUSAS



Photo by White

THREE generations of John Philip Sousa are shown in the accompanying picture—the "march king," his son and grandson. Apparently the latter has inherited the musical traits of his noted grandfather. The ages of the trio are 64, 40 and 9 years.

LEGION MEN CAUTIONED.

State Committee Advises Moderation on Radicalism and German Opera.

The State Executive Committee of the American Legion has adopted a platform for the guidance of the local posts on the questions of radical meetings and German opera performances. The committee urges caution in dealing with these questions, that the name of the organization may not be brought into ill repute. The platform points out that the legion stands for law and order, and does not countenance methods at variance with these principles.

The committee's statement setting forth its views, which will be read at the next meeting of the local posts throughout the State, reads in part as follows:

"Apathy on the part of lawmakers and those whose duty it is to enforce the law may be galling to service men used to action, but in the end we are serving our country best by taking action in a quiet and dignified way. Eventually the public will support us in this attitude. As a minority in the State, we can merely put forward our opinions, without attempting to dictate to the community. Every community in the State is ready and willing to listen to and back the opinion of the men who served and those who have suffered the loss of their sons and brothers and husbands in the war.

Attention is called to the following resolution adopted at the Legion's convention in Minneapolis:

Resolved, That the American Legion condemns any attempt at this time to resume relationship with German activities and lends its influences against the resumption of German opera, instruction of German in the schools, public performances of German and Austrian performers, and any other act which tends to minimize the German guilt.

"This resolution expresses the collective opinion of the delegates in the country as a whole. While certain parts of the country may feel that the resolution is too conservative, others may feel that it is too drastic. Our course should and must be sane and our action orderly. Above all, we must not go to ridiculous extremes.

"The great majority of service men and the public are almost solidly behind us in our opposition to German opera and concepts of German spirit and personnel.

"Good music, whether it be by Wagner, Strauss, or Sousa, cannot and should not be killed—and any attempt to suppress it is bound to fail. At the same time, attempts to use music as a cloak for German propaganda and as a setting for the placing of German kuitar before the public in its most favorable light must be opposed. German guilt must not be minimized by either music or fair words.

"As an organization, we should endeavor to carry out the spirit of the national resolution sanely and legally. Some of us may be lovers of music and feel that the resolution infringes on our rights. On the other hand, no one of us desires to offend the sensibilities of even a small minority who have suffered greatly so recently and who naturally feel bitter about everything German or Austrian. On this platform we will stand, despite the criticism of those who would have us forget the war as quickly as possible because they were never in favor of our going into the war against Germany."

The State Committee also passed resolutions endorsing the work of the New York City Re-employment Bureau and similar organizations engaged in obtaining situations for ex-service men.

Dec 15/19

"Sousa is good enough for America" said Dr. Muck not long after his return to Berlin. Indeed he is, to judge by some of the recent receipts on Sousa's present tour. The items were: Seattle, \$7,427; St. Paul, \$5,250; Minneapolis, \$4,600; Grand Forks, \$3,500; Fargo, \$4,500; Spokane, \$4,250; Vancouver, \$5,600; Portland, \$6,430; Berkeley, \$3,700. Very grand total, \$45,257. And many more localities to be heard from.

Musical America Sept 27/19

SOUSA IN LAWRENCE

March King Welcomed by Huge Audience—Big Community Sing

LAWRENCE, MASS., Sept. 21.—John Philip Sousa and his famous band played here last evening and every bit of available space in the Armory was filled. Probably the best number from the viewpoint of band resources was the opening Overture from Thomas's "Mignon." The bulk of the program was in the popular vein and the director generously added several of his own marches. His new piece, "The Golden Star," was heard here for the first time. Another new work, Hume's Saltarelle "The Bohemians," a brilliant number, closed the program. One of the clarinetists, Mr. Matthes, is a local boy.

On Thursday evening, Sept. 18, a throng of 10,000 took part in the big Community Sing on the Common, led by Dr. Robert Farquhar. Most of the singers came from the Pacific Mills and were ably assisted by the Arlington Mills Brass Band of 40 players.

A. L. M.

From MUSICAL COURIER

Address New York City

Date

SEP 25 1919

SOUSA'S BAND TO OPEN FULL SEASON OF PITTSBURGH CONCERTS

Philadelphia Orchestra to Give Series of Concerts—Many Notable Artists Engaged—Notes

Pittsburgh, Pa., September 18, 1919.—Pittsburgh's concert season will have its formal opening September 26, when Sousa's Band will give two concerts, one in the Nixon Theater and the other in the Syria Mosque. These concerts are under the management of May Beegle, whose announcements for the 1919-1920 season include two notable series in Pittsburgh and one in Sewickley. Orchestral concerts take first rank as principal musical events, and the Pittsburgh Orchestra Association, represented by Miss Beegle, will sponsor five evening and five matinee concerts by the Philadelphia Orchestra, Leopold Stokowski, conductor, to be given at Syria Mosque on the following dates: November 19-20, December 12-13, January 16-17, February 20-21 and March 19-20. Subscriptions for this series exceed any previous season in the history of the organization and the popularity of the orchestra has gained the patronage of many residents in the surrounding towns. An encouraging evidence of musical interest is the patronage of the students of the public schools. Over 1,000 students hold season tickets for the matinee concerts, and an analytical study is made of each program in advance of the concert. The opening concert in the orchestral series will feature Margaret Matzenauer as soloist. This will be Mme. Matzenauer's first appearance in Pittsburgh, and her coming is awaited with unusual interest. Other soloists include Alfred Cortot, Jacques Thibaud and Harold Bauer.

Nov. 9/19.

Musical Courier
Nov 15/19



THE THREE SOUSAS

Celebrated bandmaster, his son and grandson.

Mary Baker Wins
Glory as Soloist
With Sousa Band



Mary Baker, Coloratura Soprano

Among the new sopranos heard this season is Mary Baker of Brooklyn, who is now beginning her second tour as soloist with Lieutenant John Philip Sousa and his famous band. This tour, which extends from the present time until January, will take Miss Baker West to California.

Miss Baker's coming before the public occurred as a direct result of her singing last season at one of the musicales given by the Mundell Choral Club of Brooklyn, at the Hotel Bossert, at which Lieutenant Sousa was the guest of honor. Miss Baker, who is a pupil of M. Louise Mundell, director of this club, sang the aria from David's "Pearl of Brazil" with flute obligato, and Lieutenant Sousa was so delighted with her singing that he immediately engaged her even before he had been introduced to her through her teacher, for his trans-continental tour which began on June 14 and closed on Sept. 1. Miss Baker's success on that tour was phenomenal, her singing of operatic arias winning her great favor with her audiences, as well as of Lieutenant Sousa's recent song, "In Flanner's Field."

Musical Courier Sept 25/19

Leslie's Weekly Nov 24/19

Sousa and His Band Arouse Bridgeport

Bridgeport, Conn., September 18, 1919.—Lieut. John Philip Sousa and his band aroused huge audiences at the Casino yesterday afternoon and evening to a pitch of enthusiasm which has seldom been equalled in the history of Bridgeport concerts. With Mary Baker, soprano; Florence Hardeman, violinist, and Frank Simon, cornetist, as assisting soloists, the great march king and his incomparable organization at the very start broke through the reserve which is, unconsciously, a characteristic of local concert audiences, and with each succeeding number and encore added volume to the wave of spontaneous approval which swept through the large hall. In fact, there were just as many encores as there were numbers on the program.

On the unique program various recent Sousa compositions were found. Notably different from his former style in subject and treatment were his setting of "In Flanders Fields" and a memorial, "The Golden Star," dedicated to Mrs. Theodore Roosevelt. In the former Miss Baker gave an illuminating interpretation of this somewhat difficult work, modern in spirit and reflecting the tragedy of war. For an encore she responded with "The Boys Are Home." In "The Golden Star" magnificent tone colors and solemnity of effect were attained by Lieutenant Sousa. "Showing Off Before Company" amused both audience and performers immensely, besides having a genuine educational value, when each unit in the band was exploited before the footlights in turn in a "mixture," which Lieutenant Sousa had arranged with a view to showing off the possibilities of his various instruments.

Florence Hardeman, who was heard in Bridgeport two seasons ago with the group of musical artists who appeared with Sarah Bernhardt, was heartily welcomed again. Her unusual fire, energy and technical facility were well displayed in the Vieuxtemps ballad and polonaise, while she displayed quite a different mood of repose and beauty of tone in Dvorák's "Souvenir."

Frank Simon's cornet solos were a leading feature of the program, in which he was given ample opportunity to display the rare perfection of his art. LURA E. ABELL.

When Sousa's Band First Played

A second tour was later projected, which met with even greater success than the first. Then was developed the idea of a real "Sousa Band," with all that it might mean for the young man who had become a musical author as well as bandmaster. Before his aspiring eye danced the sheen of the shining success that has followed him to this day. He was given his discharge from the Navy, directing his last concert with the Marine Band on the White House grounds July 30, 1892. He organized his new band, with David Blakely, of the Chicago Post, as a sort of "angel," and the country was again toured and its acclaim laid at the feet of the man whose name and fame has eclipsed that of Gilmore, and is ranked among the world's best. The death of Mr. Blakely involved some litigation; but in the course of time all tangles were smoothed out, and Sousa's Band became not only his very own, but was firmly fixed as an American institution also.

I was on duty in Denver when the band visited that city. Sousa came to our home for luncheon. Seated at the piano he played the strains of "the typical tune of Zanzibar," and other portions of a second opera not yet produced, but which proved a fitting companion to "El Capitan"—the champion beyond compare. We talked over the old days, and he modestly told of the success that had come to him, not only directly from his band concerts, but also from royalties on his marches and the opera made famous by the genius of the ever-juvenescent De Wolf Hopper. The figures sounded marvelous compared with the modest stipend the government was paying him when we knew each other in the White House.

San Antonio
Light 12/27/19

LIEUTENANT SOUSA AND HIS BAND HERE FOR TWO CONCERTS

Famous Leader Is Guest of Business Men at Lunch- eon.

Lieut. John Philip Sousa, "March King" bandmaster and American naval officer, with 65 musicians and members of his staff arrived in San Antonio at noon to give a matinee and evening concert at Beethoven Hall, under the local management of Miss M. Augusta Rowley.

In compliment to the distinguished composer, about thirty prominent business men of the city entertained at luncheon in the pink room of the Gunter Hotel immediately after his arrival.

An informal meal, there were no set speeches, but Lieutenant Sousa, introduced by Nat M. Washer, who served as toastmaster, gave a clever, witty talk, showing mock alarm at the modest manner in which Mr. Washer described him.

Lieutenant Sousa referred to the existing political situation and the effects of certain sumptuary laws which removed the great American cocktail from the banquet board, keeping his hearers laughing.

"Now," he said, "I feel the truth of the phrase wherein a certain man set forth his preference—that he had rather be the man that wrote a nation's music than he who framed its laws."

"For last night, playing in Austin, where for the first time in the history of your state, I'm told, a band was permitted to give a performance in the House of Representatives, a young girl came up to me after a number and declared that she felt goosefleshy up her spine. She begged for an encore, so she could feel that way twice in one night."

"Gentlemen, I ask you, can you ask for anything better than to write a nation's music?"

"My friend Marse Henry thunderingly declared this week, in an editorial that the Democratic party was dead. I have always been an active member, but I know now he is right. It must be dead. For we do not want laws that are made for the guidance of the other fellow."

"And I, for one, am glad I'm a musician for the lawmakers now play second fiddle."

Lieutenant Sousa's band was to play during the afternoon at a matinee and Saturday evening they will play again at Beethoven Hall in a second concert.

Musical Courier

Sousa.

What makes Sousa a great bandmaster? A happy combination of musical and executive ability. He has the faculty of taking as much as he gives; that is, he gives out tolerance and accepts it as his standard in return. He does not "boss." He "requests" in the manner of a gentleman, and all do his wishes gladly. He has temperament—under perfect control! Sousa is the great musical democrat, never an autocrat. And while he controls and directs, he also molds his own disposition, so as to take, or withstand, without loss of dignity or disposition, the opinions and suggestions of others. He is a great musician at all times, and a gentleman first. That combination *made* him.

SOUSA DELIGHTS CROWD AT AUDITORIUM

Sousa and his band drew a big crowd to the Exposition Auditorium last night, as he always does. He had a fine program and added a lot more by the way of encores, giving double measure for the price of admission. First they played Thomas' "Mignon" overture with remarkable expression, and then Frank Simon gave splendid expression to his new cornet solo, "Willow Echoes," and was recalled twice, pleasing more and more.

Sousa's "Impressions of the Movies" gave the "jazz" fans all they could ask. Its three movements might almost be called a classic in syncopation.

There was real fun in the new Sousa piece, "Showing Off Before Company," in which he has combined some of his showiest compositions for separate playing by the different sections of the band. The encore number, "Smiles," proved a real "humoresque," for it is music that makes one rear.

Miss Mary Baker was the vocalist, and she sang Gilberte's "Moonlight and Starlight" like a thrilling bird.

Miss Florence Hardeman's violin solo, the first movement from Vieuxtemps' "Concerto," was played with the skill of a virtuoso. She responded to applause with the "Witches' Dance," which requires extreme dexterity with bow and fingers and Drdla's beautiful "Souvenir," which she played exquisitely.

Sousa and his band play matinee and evening performances today and tomorrow with new programs and are assured big crowds, for their admirers are legion.

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be found in Taylor's work on international law, but then Taylor is not an authority of any standing. He has been boomed as an authority on international law by the proprietor of a string of newspapers, who in return seems to get from Taylor whatever opinions are thought necessary to boost the opinions of that individual. If, however, you turn to both Devlin and Butler, acknowledged authorities on treaty-making powers, you will find both their support and that of the United States Supreme Court for the argument of A. Jurist that the Senate is the ratifying and not the treaty-making power under the constitution. I am sending copies of A. Jurist's article to a number of Eastern newspapers noted for the soundness of their comment on international law. He seems to have raised a new point and one which should lend much comfort to the many friends of our much-abused President.

ANOTHER JURIST.
San Francisco, Nov. 21, 1919.

SOUSA AND HIS BAND.

Editor The Bulletin: The musical world today has no equal to Lieut. John Philip Sousa, as composer and leader, and this nation, and millions of soldiers from all parts of the world will ever owe this famed genius of the baton a debt of gratitude for his wonderful and heroic services rendered the Allies at the front and throughout all of France during the war.

Rhythm, melody, soul stirring, inspiring and uplifting are some of the ecstasies his great compositions have imparted to millions who have been favored in attending his band-rendered symphonied recitals and concerts throughout America and abroad.

Sousa is a genius who has won the world's laudations, a born orchestra-band leader of the highest type of perfect leading, without ostentation, fuss or any eccentricities, and his doing away with the traditional "long-hair" as an objectionable adornment is instilling in the younger leaders a "go and do likewise" that is pleasing to the audience. Lieut. Sousa has composed 300

"ROOSEVELT" IS THEME OF SERMON

MAUZE WILL SPEAK ON LATE STATESMAN

Orchestra and Quartette Engaged For Sunday Night Services In High School

"Roosevelt, and the Secret of His Hold on the People" will be the subject of the Sunday night sermon of Dr. J. Layton Mauze, of the First Presbyterian church, which is holding temporary meetings in the High School auditorium.

The Kiwanis Male Quartette will assist in the service and will sing, "Christ In Flanders," using the full orchestra accompaniment for this number.

The addition of kettle-drums to the orchestra will make it assume the proportions of a small symphony orchestra. At the close of the sermon the orchestra will play, "The Golden Star" a memorial march just written by John Phillip Sousa. This march is written along rather different lines than the usual composition of "the march king," and is dedicated to Mrs. Theo. Roosevelt, and is "in honor of the Brave who gave their lives that Liberty should not perish."

Beginning at 7:45, fifteen minutes before the service proper, the orchestra will play, "Priest's March," by Mendelssohn, and "Andante (5th Symphony), Tchaikowsky.

The large chorus choir will be present at both the morning and evening services.

conceptions of string and wind instrumental musical waltzes, overtures and band creations.

"Sousa's March" is played throughout the entire world as the greatest creation of band music, as are his popular pieces.

It is a duty all parents owe their children to have them attend the Sousa's concerts and see the greatest composer of the age.

It is acclaimed by all music lovers that Sousa is giving in San Francisco now his greatest concerts in all his career. C. W. McMORRAN.
San Francisco, Nov. 22, 1919.

MALTED MILK A GOOD FOOD.

Editor The Bulletin: I am surprised that while enumerating the various forms of food into which skim milk is made, The Bulletin has not mentioned malted milk. Thousands of pounds of this excellent food are made and sold every year in this country and, through liberal advertising, the habit of drinking it is growing from day to day.

Take plain, ordinary skim milk, evaporate it, powder it and mix it up with ground cereal and you have malted milk. To be sure, some grades of it are better than others, but if you had a dollar for every pound of skim milk sold as malted milk, you would be many, many times a millionaire.

And here they are throwing it away by the thousands of gallons. What a great economic waste!
RALPH C. REED.
Berkeley, Nov. 22, 1919.

BOOST FOR HOOVER.

Editor The Bulletin: I see that one of your correspondents, Alpin MacAlpin, mentions our Herbert Hoover (I say our, because he belongs to California) as a Democratic presidential possibility. In the East whence I have just returned, they more correctly speak of him as "the" Democratic presidential "probability."
PETER J. MORAN.
San Francisco, Nov. 20, 1919.

SOUSA SCORES SUCCESS IN TWO PERFORMANCES

Frank Simon, Premier Cornetist and "Middletown's Own" Plays His Way Into Hearts of His Fellow Townsmen

John Philip Sousa and his famous band made their initial appearance in Middletown yesterday and covered themselves with laurels of brilliant success when they played at two concerts before capacity houses at the Sorg opera house yesterday afternoon and evening.

A particularly interesting feature of the coming of the famous band to Middletown was the presentation of Frank Simon, world's premier cornetist, and "Middletown's own," as solo cornetist, which gave the public the opportunity to express its personal appreciation of the distinguished young musician and the great meteoric rise he has made in the musical world during the past few years.

Not only as a cornetist of great renown did he appear before the vast gatherings of familiar faces of his fellow townsmen, but also as a musical personality, adding tremendously to the dignity and authority of Sousa's band and immeasurably advanced the prestige of that organization. His place in the concerts, when he gave several of his own compositions, constituted the most important musical event that has ever occurred here. Appearing as a solo artist with the great band accompanying him, brought back the emotions of former days when he launched into his musical career. His successive achievements, which have won for him the highest place in the world's greatest band, that of leading cornetist and assistant conductor, are indeed phenomenal. Appreciation of his success was manifest by the wealth of flowers showered upon him by his friends.

The enthusiasm which the band had aroused and the large audiences at both performances was proof that Middletown is a city to which the best music appeals and a most gratifying fact to Middletown Lodge, B. P. O. Elks, under whose direction the concerts were given. The inclusion of this city in the tour of this most popular musical organization in the world, is considered an honor and assisted in making the occasion particularly noteworthy. Although Middletown is familiar with the great March King, it was the first time Middletown music lovers had the opportunity to applaud the masterpieces composed by the versatile leader himself so admirably played by his

Sousa rendered valuable service during the war when he trained the bands at the Great Lakes naval station, and his big navy band of several hundred pieces was one of the revelations of what can be done with musical talent in this country. He has now returned to private life and is again with his band in the twenty-seventh year of its existence, the tour which he is making being remarkable for the enthusiasm it has engendered everywhere. Out of his wide experience in the service has come many new numbers from the March King, all of which are replete with the dash and blare of battle which wins over his admirers.

Others featured besides Mr. Simon were Miss Mary Baker, who possesses a soprano voice of wide range and beautiful bird-like qualities, and Miss Florence Hardman, a brilliant violinist.

In the selections for the concerts, Sousa has gathered a wealth of material, so that the programs departed from the dull routine and presented such music as befits so fine an organization and so distinguished a director. The program included some of the newest marches as well as a number of international favorites, which have made him the popular idol of the masses of people who love music of this kind.

The audience of yesterday afternoon was most appreciative and the effects secured were extraordinary. The consensus of opinion of those who

net to many with its graceful melodies and fascinating rhythms.

Caprice, "The Caravan" (Hume), brought the afternoon program to a most successful close.

The band was again given an ovation at the evening concert and the plaudits of the vast audience was a source of palatable reward to the musicians who were compelled to respond to every number with an encore. A collection of beautiful bouquets to the soloists and the conductor attested unanimous appreciation.

A humorous trend ran through the program, Mr. Sousa having arranged several numbers which kept the audience laughing. The distinctive marches, many of his own composition, are a type apart from the others and are familiar to everyone.

"Mignon" by Thomas, was the opening number of the evening performance and was rendered with careful precision and perfect modulation. "El Capitan," by Sousa, was a fitting encore.

Mr. Simon delighted the audience with a cornet solo, "Willow Echoes," which is his own creation, and a pride to himself and his eager hearers. He responded with "Beneath the Window" and "Just a Wearin' For You."

One of Sousa's new and amusing suites was "Impressions at the Movies," in which are reflected all feelings in the pictures, both joyous and sorrowful. Other equally enjoyable and appreciated numbers of the suite were "The Jazz Band in Action," "The Crafty Villain and the Timid Maid" and "Balance All and Swing Partners."

Miss Baker was cordially received again in the evening when she presented "Thou Brilliant Bird," with flute obligato, by Louis P. Fritze.

One of the new and attractive numbers by Sousa is "The Golden Star," dedicated to Mrs. Theodore Roosevelt and composed in memory of the boys who gave their lives that liberty shall not perish. "Taps" were sounded during its rendition as the military signal for rest, and it was played with exceeding feeling, and visibly affected the audience.

In "Showing Off Before Company," both individual and collective effort on the part of the band was displayed and introduced the following soloists of the band: Louis P. Fritze, flutist; H. Benne Henton, saxophonist, whose records are famous; Joseph Marthage, harpist; Joseph Norrito, clarinetist; Ralph Corey, trombonist, and Joseph Green, xylophonist, who is the creator of jazz music. This number was not without cause for much laughter, introducing many incidents of fun.

"Smiles," Bellstedt; valse lente, "Kisses," Zamecnik; march, "Bullets and Bayonets," Sousa, followed and were well received.

Miss Florence Hardman was recalled several times after she gave a violin solo, "Concerto," by Vieuxtemps. The responses were "Witches' Dance" and "Serenade."

Satarelle's "The Bohemians" was splendidly rendered and then the strains of "The Star Spangled Banner" rang out joyously and triumphantly as a fitting conclusion to one of the most successful concerts the band has ever given and which the Middletown public was reluctant to release.

Previous to the evening concert the band was entertained at a dinner as the guests of the Elks at the Elks' temple and following the concert a reception and dance was held at the temple in which a large representation of Elks joined to honor the distinguished visitors. It was a joyous home-coming for Mr. Simon and his fellow-bandmen were as happy as he because of the entertainment afforded the entire organization. They departed with words of highest praise for Middletown.

Sousa Bars Germans From His Band Since The War

"My idea of heaven," said John Philip Sousa last evening, "is a horse, a dog, a gun and a girl—and a little music on the side. I love a horse better than anything in the world—have a whole stable,—wonderful fellows. You know after the music notes in the papers, I always look for the sports, then the horse sales.

"Speaking of horses,—my attitude toward my service in the navy was more like that of a race horse after the race than anything else. How often I have watched a horse go through his pace—upstanding, fine—then the moment the race was over he racks off, all in. I felt just like that the moment the armistice was signed; was intensely interested before that; afterward all crumpled up.

Did Much Marching.

"It was hard work—but I got through it first class. One evening after we had marched for fourteen hours and given two concerts, two of my young officers, neither over twenty-eight came up to my room where I was having some lemonade and one of them said 'Mr. Sousa, I'll bowl over the first fellow who says to me, 'Youth will tell.' There are 350 of us, and you are the only man who isn't crippled after that march.'"

Sousa spoke with affection of the naval band battalion which was the only one ever formed, but said he

was glad to have his old band back again.

Off the Germans.

"Did you get all the old men back again after 'the war,' he was asked.

"Yes, all I wanted. I didn't take a single one of the Germans, though. And I haven't played a note of German music since the war."

"Last Friday was the twenty-seventh anniversary of Sousa's band, and I am frank to say," said Sousa, "that in all those twenty-seven years we have never done such a consistently large business as on this tour.

"I don't know," the bandmaster smiled, "whether I am like wine, improving with age, or whether it is my swan song."

Seated at either side of the famous director, as he was interviewed were Miss Mary Baker, whom Sousa declares is the best girl violinist in America, and Miss Florence Hardman, the soloist of the band.

Also a Novelist.

Speaking of his new novel, which comes from the Maynard (Boston) presses in October, Sousa said: "I began talking baby talk to it about four years ago. After I had dressed it, using all necessary safety pins and getting its clothes on properly also a bow about its neck, and its shoes on, I exhibited it to an unsuspecting public.

"The novel is entitled, 'The Transit of Venus.'"

The March King.

We call him the King, but no royal wand
Had ever the sway of his magic baton.
A cunning artificer working in brass
To harmonize souls into one loyal mass.
With patriotism his purpose and plan,
He models our songs, this American man.
The brave inspirations a nation requires,
Burst forth at his touch on his loyal
lyres.

He spurs to achievement the sons of the
land,
And courage springs new at the wave
of his hand.

We call him the King but no dynastic
clan
May claim him, for he's an American
man.

His musical staff was the national
stripes,
And the notes which he played on his
wonderful pipes

Were made of the stars, and the music
which came
Made an immortal march and an
immortal name.

His honor and homage may great oceans
span,
But he's first and he's last an American
man.

He waited no call when the war clouds
hung low,
But the guns of his genius he turned on
the foe.

His countrymen love him, this King of
his art,
For his countrymen know he's a King
with a heart

That beats with the heart of his own
native land
Which steps to his march, this American
man.

—CLYDE B. WILSON.
Greenwood, Ind.

LOOKING ON.

M. I. T.'s Angel—"The Mysterious Mr. Smith" is not a movie title. It is the name the benefactor goes by who has already given the Massachusetts Institute of Technology \$7,000,000 and promised it \$4,000,000 more on condition that a like amount be raised from other sources before Jan. 1.

It is current gossip that the secretive giver is George Eastman of the Eastman Kodak Company. A snapshot has been taken of Mr. Eastman refusing to say "yes" or "no" when the question was put to him. This is taken as sure admission of his guilt. Tech's president has promised to let the cat out of the bag when the fund has been completed.

Shoes From Sharks—An infant industry to which everybody but the shoe manufacturers must wish the utmost success is the business of catching sharks and converting their skins into durable leather. The Bureau of Fisheries is boosting the new business for all it is worth. A company newly organized in the state of Washington is already at work making shark skin shoes. Shark hides make good, tough leather that will take a high polish. The supply of these hitherto unpopular and useless fish appears unlimited. Put a billion shark shoes in the market and the price of shoe leather will take a nose dive or a tail spin.

The business of rat extermination also may go on apace when it is realized that rat skins may be tanned and used for gloves of very dainty leather. They may even serve for shoes as soft as the finest kid. It takes six rat skins, however, to make one pair, since only the back is strong enough for use as footwear. We shall turn every pest to good account sooner or later except the mosquito.

Seward Knew—The waters richest in sharks, as in salmon, are those of Alaska. Everthing appropriate to the region occurs on a prodigal scale in our sub-arctic territory. And they called it "Seward's Folly" when New York's forward looking statesman bought Alaska from Russia for \$7,200,000, two cents an acre, in 1867! Alaskan products up to date have returned more than \$1,250,000,000. There are beautiful glaciers in Alaska and not less beautiful wheat fields.

Sousa's Indorsement—"What, is that Sousa?" Recent photographs of the bandmaster do look different from the popular little baton waver of the "High School Cadets' March" and "Stars and Stripes" days. But let him turn around and face his band—then you can't mistake him.

The other night in Cleveland, according to the Plain Dealer, Sousa told this little story:

While in an eastern city with his band he closed a business deal with a New York man and gave him a check for a considerable amount. The man took John Philip with him to the bank. The cashier looked at the check and he looked at the man who presented it.

"I don't recognize the signature," he said.

"Here is Mr. Sousa," said the man. "He'll identify it."

"But I don't recognize Mr. Sousa," said the cashier.

By that time the employees had gathered around and were enjoying the situation. Then John Philip slowly turned around with his famous back to the cashier and for a half-dozen seconds conducted an imaginary band. The bank employees roared with delight, and the cashier thereupon remarked:

"The indorsement on the back is accepted!"

Cruelty to Wilde—The practice of introducing local wheezes into revived plays without the advice and consent of the author or audience is very annoying. Oscar Wilde is not in a position to object to this sort of trifling with "A Woman of No Importance," but Philip Hale does so in the Boston Herald:

In the first act Lady Hunstanton—the part was played delightfully by Miss Viola Roach—says of the young American visitor: "Her father was a very wealthy millionaire, or philanthropist, or both, I believe, who entertained my son quite hospitably when he visited Boston." That is all Wilde or Lady Hunstanton has to say about Boston. In the performance was a foolish interpolation. One of the guests asked: "What is Boston?" Another answered: "It's a state of mind." O venerable, shop-worn, moth-eaten gag! Yet it was lugged in by the heels for the sake of amusing some poor wretch that had not heard it. Wilde's text does not bear tinkering.

15, 1919.

CIETY NEWS

SOUSA and HIS BAND

John Philip Sousa and his band, a combination known around the world, visited Battle Creek Tuesday and entertained an immense audience at Post theatre. The presence of so many people for a band concert in Battle Creek must have shocked the eminent director, as even his organization has failed to draw more than "half a house" in the past, whereas last evening not only were all seats occupied, but many bought standing room and several scores of would-be patrons were turned away.

Newspaper men would quite naturally attribute this to the advertising campaign conducted by Messrs. Lipp and Cross, but whether this is the case or Mr. Sousa's late additional prominence as director of the Jackies' Band might be a contributing factor, is immaterial. The crowd was there and it enjoyed itself thoroughly.

Sousa is not the same Sousa whom Battle Creek knew of yore. His black beard, which made him the easiest target in America for the cartoonists and imitators, has long since disappeared, and the moustache that now adorns an otherwise clean-shaven face, is white. The bandmaster is stouter, too, and his cranium is more thinly thatched, but the old severity has been replaced by a placidity of countenance that is quite charming. The 1919 Sousa has a merry twinkle in his eye and a warm smile about his mouth, which we of his old army of admirers had never noticed.

On the other hand, Sousa did not put the vim into his direction last evening as he used to do. Perhaps it was then a part of his stock-in-trade, along with the jet whiskers, the two or three decks of medals and the like, while today he need resort to no such subterfuges, being now the most widely advertised bandmaster in the world. But the Sousa concert was mightily pleasing and every number was encores.

The overture of "Mignon" (Thomas) opened the program and displayed the classical talents of the bandmen. From then on until the finale, Hume's new "Bohemian"—with the exception of a short waltz, "Kisses," by Zamecnik—none but Sousa music was rendered by the band. The first of these compositions was a suite, "Impressions at the Movies," introducing "The Jazz Band in Action," "The Crafty Villain and the Timid Maid" and "Balance All and Swing Partners." Sousa's jazz is a far cry from that of the late "Jim" Europe, and this section of the suite was

a bit disappointing to those who have acquired the real jazz appetite, but it was good music and the suite was pleasing.

An entire new phase of Sousa, the composer, was evident in his new memorial march, "The Golden Star," dedicated to Mrs. Roosevelt and written in memory of the lady who gave their lives that Liberty shall not perish. It starts with a stupendous motif, reminiscent for a few measures of the Chopin Funeral March, and then swings into a lovely melody which predominates in the composition, with occasional touches of the sombre quality so evident in the opening strains. It is a beautiful creation and the audience last evening hesitated for a moment, before applauding, evidently wondering whether or not applause would be in good taste.

Without a doubt the most enjoyed number was "Showing Off Before Company," a new mixture of melodies which serves to bring the various sections of the band to the footlights, for solo work. Much humor is injected into the composition and into its interpretation, as well as snatches of old and new airs, from "Drink To Me Only With Thine Eyes" to "Ja Da."

For encores, the old Sousa marches—"El Capitan," "Manhattan Beach," "The Stars and Stripes Forever"—were played, with two noteworthy exceptions, the new "U. S. Artillery March," which was one of the hits of the performance, and the new composition, "Kutie Kids," by Charles E. Roat of Battle Creek, played in compliment to Mr. Roat, after the final concert number.

Three soloists appeared last evening: Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and Frank Simon, cornetist. Miss Baker sang the aria, "Thou Brilliant Bird," from "The Pearl of Brazil" (David), in a pleasing but none too resonant voice, and Miss Hardman played a Vieuxtemps Concerto splendidly, being required to give two encores, the second of which, the familiar "Souvenir" of Drdla, was particularly luscious. Mr. Simon played his own number, "Willow Echoes," which combined the usual technicalities that a solo cornetist likes to display with a wondrous sweet melody. Mr. Simon's excellent work was in frequent evidence throughout the performance.

Altogether the audience was much satisfied with the performance, and it is equally safe to assume that Mr. Sousa was satisfied with the audience. G. B. D.

WONDERFUL BAND SWAYS AUDIENCE WITH ITS MUSIC

Post Theater Crowded to Hear
John Phillip Sousa and His
Band of Artists.

HARMONY AND TECHNIQUE

"Dance of the Kutie Kids," by
Charles E. Roat Closes High
Class Entertainment.

No more auspicious opening of the Philharmonic series of concerts for the season could have been devised than the presentation of Sousa and his band, with its excellent assisting artists, at the Post theater last night. In a program remarkably well balanced, and containing something for every musical taste with the best predominating, John Philip Sousa once more gleaned laurels and encomium from an audience that completely filled Post theater.

Beautiful Harmony.

The beautiful Mignon overture was given first, with a wealth of charm that would seem impossible to a band, were not this a superlative and unusual band. In the first as well in ensemble as there was a harp, and it made itself known very effectively as well in ensemble as in the solo and accompaniment work that came later. Then there was a reed section of thirty-three pieces, which was more than a third of the personnel, and the discerning musician of cultivated, or the best natural, taste will at once grant that in this alone Sousa's band has a right to be considered the best in the country at least. The French horn solo in the overture, with the exquisitely intoned woodwind accompaniment, was a thing to be remembered. There is at least one notable clarinetist in that section of Sousa's band.

The solo cornetist, Mr. Frank Simon, played his own composition, Willow Echoes. His tonguing was rapid to a marvel, and he achieved a clarity and precision that cannot be surpassed, without sacrificing any thing in beauty of tone or expression. The lovely Di Capua serenade, Beneath Thy Window, was his encore, and what was most unusual, Mr. Simon made it sound almost like a singing voice even achieving a vibrato that would seem impossible to a brass instrument.

Has Wonderful Voice.

Miss Mary Baker sang Mysoli's song from the Pearl of Brazil, Thou Brilliant Bird, and did it very adequately. Her voice is scarcely a coloratura soprano, though it has qualities which one finds as a rule only in that class. Her full tones were nowhere near as lovely as her softer ones, and the rare pianissimo tones were beautiful indeed. Her sense of pitch was well nigh perfect, and after unaccompanied passages she arrived always in perfect tune.

A violinist who has been attracting considerable attention wherever she has appeared, and over whom Chicago audiences are enthusiastic with very good reason, was Miss Florence Hardman. Here again absolutely true pitch was a joy. When enormous difficulties in double stops and octaves are considered, with the most difficult and exacting bowing demanding attention at the same time, Miss Hardman's rendition of Witches' Dance by Kuezdo, to speak of her second number first, was remarkable.

A Finished Artist.

It was full of technically severe work, of which the artist acquitted herself in masterly fashion. She had played the Vieuxtemps Concerto in a supremely creditable manner, and at the demands of the audience played the Witches' Dance with so much verve and sparkle that she was

brought out again, and gave the Rrdla Souvenir a lovely interpretation. The effort required to merely play this much-abused composition is not too great, but to play it as Miss Hardman did is beyond any but a finished artist.

"The Golden Star."

Mr. Sousa's own compositions, notably the memorial he named The Golden Star, composed in memory of "the brave who gave their lives that liberty shall not perish," and dedicated to Mrs. Theodore Roosevelt, were received with enthusiasm, and all demanded encores. These were usually some of Sousa's older compositions Stars and Stripes, Manhattan Beach, and others well known, and warmly received.

The valse lente called Kisses which has been played so much of late, gave the band and opportunity to demonstrate what excellent musicians under a superlative director can accomplish with a composition of minor demands. The effect was like that of a great symphony orchestra, only as Mr. Sousa said, there is an intonation possible to a properly balanced band that an orchestra does not achieve, and added, "you know I started life as a fiddler, and I know orchestras."

Musical Comedy.

The number listed as a mixture.

Showing Off Before Company, was in very truth musical comedy. Mr. Sousa demonstrated a rare sense of humor when he composed and arranged this delightfully frivolous melange, and by the time what might be called a one handed lyre had played its solo, and Ja Dah, with some real saxophone comedy had put the audience in a laughing mood, a conversation between two bassoons in which the players indulged in some utterly funny antics of expression and actually made each other laugh, finished the work of "bring down the house."

Local Production.

As a finish to the program, the dance of the Kutie Kids written right here at home by Charles E. Roat was delightfully played by this splendid band, and it is a matter for congratulation that such an effective bit of melody was produced by a Battle Creek man and played here by the finest band in America, at least. It was received with gratifying applause.

The Mendelssohn club is cooperating with Mr. James DeVoe, this season, in bringing the Philharmonic series of concerts to the Post theater this season, to the great credit of the club and the no less great gratitude of the music loving public of the city.—Mrs. C. W. Ryan.

Doughboys' Parody Wins Favor From Sousa.

Band Plays "Stars and Stripes Forever" in Philadelphia in Return for Song.

THE summer breezes were swaying the trees in Willow Grove, Philadelphia's amusement park, when Sousa's band assembled in the twilight for its second evening concert on August 19, 1919. Secretary Howard, of Sousa's organization, was turning

from an appreciative inspection of the famous fountain, playing near the bandstand, when two discharged soldiers approached him. They were ex-Sergeant Allen Thomas of Philadelphia, and ex-Corporal Linton Davies of Portland, Or.

"May we enter a request for 'The Stars and Stripes Forever?'" one inquired. Secretary Howard frowned.

"We played it once tonight," he said, "and we don't usually play it more than once during an evening."

"Couldn't you do it this time? You see, we're just back from France, where we served on the staff of 'The Stars and Stripes.'"

"Oh, well," the Secretary grinned cordially. "Come up and see Lieutenant Sousa."

The two doughboys followed the secretary up the bandstand steps to a private office, where a figure in evening dress came forward to meet them.

"Lieutenant Sousa, Sergeant Thomas and Corporal Davies, formerly of the 'Stars and Stripes' staff," he began. The great bandmaster's face lighted up.

"So you were with 'The Stars and Stripes'! Delighted to meet you."

"We wanted to ask you if you'd play 'The Stars and Stripes Forever,' Lieutenant Sousa?"

"We played it once tonight, but —" with a smile "—we can play it again—on one condition. You'll have to sing your famous parody. I heard about it, you see, over here."

The two doughboys put their heads together and labored through the parody which won applause at the annual banquet of the staff of the overseas newspaper in April, 1919:

We're glad that we came, just the same,
And we'll stay till the day that's it's
finee.

We'd like for to hike down to Brest,
For we need a little rest;
Here we are stuck, out of luck,
Bue we never shall bellow or whinny.

Home we long for, but still we're strong
for
The Stars and Stripes,
The Stars and Stripes—
But not forever.

Their host laughed heartily and volunteered: "You know, when I wrote that march I was told that I shouldn't put that word 'forever' in the title. But I told them that was what put the punch in the whole march. And the title has stood ever since—and I hope it will stand—forever."

ARRANT HUMBUG SOUSA'S VERDICT ON PEACE LEAGUE

More Feeling of International
Good in U. S. Before War
Than Now.

Battle Creek
MUSIC OF SUNSHINE NOW

This, with Strong Rhythmic
Flow, Is What Appeals Since
The War, Says Composer.

How John Phillip Sousa, a year ago today in Battle Creek, so stirred the big meeting of business men gathered on that day at the Post Tavern to complete the Victory loan, that when, playing outside with his "Jackies' band", he struck up at the precise psychological moment "The Star Spangled Banner," a million dollars in subscriptions came pouring in, was not known to the world famous leader until he heard the story this morning while breakfasting at the Tavern, after a well earned rest following his concert at the Post theater last night.

"No, I hadn't heard the story. That's certainly gratifying," he remarked with a beaming smile. But it was not the only million that he with his ackies, and even more with his wonderful "Band Battalion," brought in to swell the Victory loan. He talked interestingly—much changed in appearance by the disappearance of the familiar "King Edward" whiskers.

"The people now want music with a strong, rhythmic flow," he answered when asked what effect the war had in this regard. You can't call it easy or unclassic—those much overworked terms—but music of sunshine, rather than a shadow." And he told how, after trying both his setting of "In Flanders Fields" and "The Golden Star"—played last night—in the same evening, he found it necessary to leave out the first of the two numbers thereafter. The people couldn't stand the strain, at least without marring the enjoyment of the evening.

"There has been nothing great as yet in music that has come out of the war. But without doubt there will be, as the artistic brain becomes settled to a normal condition."

"I am playing no German music and will play none for some time to come. Of course, the spirit of Wagner, a true democrat, exiled with his fellow republicans in 1848, had nothing in common with the Germans we have been fighting. And the same is true of Mendelssohn. But there are many still possessed of that "German superman" idea, who think we are absolutely dependent upon things German. And I think it is necessary for us to teach them a lesson.

"Another thing that is needed is to break down these groups of various nationalities that live a life among themselves, apart from the rest. We must make the English language the language of the whole country, and do away with the printing—as is done in some newspapers—of separate columns in foreign languages, for the sake of a few more subscribers."

As regards music and its part in internationalism, the hundred plus percentage of Americanism in the band leaders composition came out even stronger.

"Music, before the war, had more to do with a spirit of international good feeling in this country than anything else. We are a youthful nation; generous and full of enthusiasm. And we welcomed the artist of every land, and loved his land for his sake. But the universal love is not going to be so universal as before. Our eyes have been opened to a great deal that we did not realize before.

The league of nations, in my estimation, is arrant humbug. It would have been much easier to have a natural league of nations before the war than today. We

German and Italian bands, and we welcomed them with open arms. But we are not nearly so much interested in them or in 'the world' now as we were before."

Celebrated as much as a composer as he is a leader, Mr. Sousa is constantly at work. His latest compositions are "Bullets and bayonets" and "The Golden Star," published almost simultaneously. Many, he said, think "The Golden Star" the best of all his compositions, and he evidently is not averse to their thinking so, for he spoke of it in a tone in which a father speaks of a boy that is very dear to him. And public and critics have vied with each other in their enthusiastic reception and praise of the composition.

In another way, but with no less enthusiasm, he spoke of another number that will be published very shortly. He calls it "The Last Crusade," the words by Anna Higginson Spicer. "The words are bully," as he expressed it. It is for quartet, chorus and orchestra.

But this is not all. The novelists must look to their laurels. For the author of "The Fifth String," which had so great a vogue, and of that other favorite, "Pipetown Sandy," has another novel coming out. "The Transit of Venue" is its name, and it will be out about the beginning of the month, the author composer-band leader and royal good fellow having just dispatched the last of the proof sheets back to the printer. This will be his fourth book, not the least interesting of which is his book of reminiscences, "Through the Year."

VISITING EXPERTS FETTERED.

Chicago is no different from any other town when it comes to baseball. The Woodland Bards, an organization peculiar to Chicago and the White Sox, which has its headquarters and clubrooms at Comiskey Field, entertained the visiting experts before the game in lavish fashion. Charlie Dryden did his best to explain the causes and purposes of the Bards to us.

It seems a Woodland Bard is a guy who sings in the woods, a fact which entitles him to consideration, elsewhere. Bill Shakespeare was the sisewhere. Bill Shakespeare was the original Woodland Bard, and the local singers grabbed their title from him. They go out into the woods every Fall with Charlie Comiskey and sing like the very dickens.

Joe Farrell is president of the Woodland Bards, and Joe is a rich card. He was with the White Sox and Giants on their tour of the world in 1914-15 and spilled speeches all over the civilized world, parts of which have never since recovered. It is believed that some of Joe's addresses had much to do with starting the big war.

At 1:30 o'clock a terrific blast of music was heard off in the direction of right field, and out from under the grand stand came a Cincinnati band ripping into the war song of the Reds, "The Stars and Stripes Forever."

It paraded the field, making such a racket that it quite discouraged the Chicago band, which had been doing its best to keep the folks cheered up. It had introduced a lot of neat new music into its repertoire, but the old Sousa march, as propounded by the Cincinnati band, almost swept

it right out of the field. The Ohio musicians halted in front of the Red bench and did quite a business before it finally moved off.

A CORRECT ASSUMPTION.

A beautiful young woman in a fawn-colored suit stood on a chair and chirped something or other through a funnel at the mob. At least we assume she was beautiful, on the theory that she is a Chicago young woman, and there is no other kind of young woman in Chicago.

An aeroplane floated over the field while the Cincinnati band was parading, and the bird who was driving it caused a lot of palpitations in the stands. The early afternoon of a day in a world's series game is no time for an aeroplane to be turning somersaults over the heads of nervous gentlemen.

Ever Sun Dec 30/19

With the American Legion

Organization Throws Its Influence Into Legal
Fight Against Enemy Propaganda—Great
Expansion—News of Local Posts.

THE EVENING SUN will carry a column of news every Tuesday and Thursday pertaining to the American Legion. Members and friends of the Legion are invited to contribute items of interest to this column. Copy should reach this office early the day previous to publication.



A statement by the State Executive Committee issued recently calls attention to the fact that the Legion has been blamed for a demonstration against German opera in which it took no active part that was not strictly within the law. The Legion disclaims every instance of disorder which took place in the campaign that recently caused so much comment. According to the statement of the committee members of the Legion are as capable as any one else of enjoying good music, but it was felt necessary and desirable to draw a line between what was strictly music and what was a mere cloak for the spread of harmful propaganda.

"We should not oppose as such German opera and Hungarian music," the statement went on to say, "where the spirit, the language and the personnel are truly American and where no attempt is made through advertising or publicity to arouse pro-German feeling that would minimize their defeat or their guilt."

"Good music, whether it be by Wagner, Strauss or Sousa, cannot and should not be killed, and any attempt to suppress it is bound to fail. At the same time attempts to use music as a cloak for German propaganda and as a setting for the placing of German Kultur before the public in its most favorable light, must be opposed. German guilt must not be minimized by either guilt or fair words."

LIBRARY RECORDS MUCH WAR MUSIC

More Than 7,000 Compositions Mirror Thoughts and Emotions of Nations.

"The War in Music," as shown in the records of the music division of the library of congress, Washington, presents an interesting survey of the thoughts of the belligerent nations during this period of word turmoil. "Practically no music has come into the library during the past year except patriotic music, war music," said W. R. Whittlesey, acting chief of the music department of the library.

"We have 4000 titles in our catalog under this heading, and since its publication 3000 more have been entered, thru copyright, which will be printed in a supplement," he added. Seven thousand music compositions on war! From Armenia to the United States this music message comes. It reveals, too, an illuminating psychology of the nations.

Before our entrance into the war we had included in the catalog rather extensive lists of war songs that had come in to us from Germany and from Austria. It is significant that the thought of the enemy countries remained faithful to the harsh edict from which all this horror sprung.

From Germany we read: "Gott strafe England!" Germany maintained her "Hymn of Hate."

And what said bleeding Belgium? Belgium who cried in defiance to the Hun—"You Shall Not Pass!"

"Tu renaitras!—Cantique a la Sainte Belgique," words and music by Theophile Dronchat. "Thou Shall Be Born Again—Thou Sainted Belgium!"

The story of Belgium in music is strangely intermingled with England, for the words of two poems of Belgium's great poet, Emile Cammaerts, have been set to music by Sir Edward Elgar, England's noted composer. We have heard the stirring "Carillon" with its "Chantons, Belges, Chantons."

"Sing, Belgians, sing, altho your hearts may break." And there is the hymn to the flag, "Le Drapeau Belge."

Our own poet Percy MacKaye, has contributed words to a song for Belgium in "The Lads of Liege."

In other inter-related works we find international expressions of fellowship in song. There are "Russian Songs for British Soldiers," edited by Rosa Newmarch, the authoritative writer on Russian affairs. Then there is a "God Save the King," with music by Saint-Saens, and words in both French and English.

France has disclosed her soul to the world, especially to our western world who had thought of her as ever light-hearted, as frivolous. Just scan what her foremost composers have chosen:

"Rheims" (Gabriel Pierne); "A nos morts ignorees," "To Our Unknown Dead" (Reynaldo Hahn); "Noel des enfants qui n'ont plus de maisons," "Christmas of the Homeless Little Children" (Debussy); "Nos morts sont vivants!" Verdun, 1915 (Fevrier). "Noel Heroique!" (Fourdrain), "Vengeons nos Morts" (Hue), "Deliverance" (Widor). In the list there is also the name of Chaminade, Delacroix, D'Indy and Lecocq.

In the cases on the second floor of the library is an exhibition of many of these songs, arranged by countries.

A facsimile of the original MS. of "Tipperary," by Jack Judge, as brought to the publishers, showing the corrections and the improvements before its publication, is a reprint from "The Musical Times, London, Dec. 1, 1914."

England has sung her songs of the sea by such composers as Sir Frederick H. Cowen in "We Sweep the Seas" (words by Marie Corelli); Charles Villiers Stanford has contributed "The King's Highway—A Song of the Sea," and a poem by William Morris, "Fight for the Right," has been set to music by Elgar.

Italy is represented by Zandonal, Leoncavallo, and three new settings to the Garibaldi hymn. Russia has about a dozen songs, among which is a "Hymn to Free Russia" by Gretchaninoff. Then

there is Norway, Poland, Roumania, Serbia, and Armenia, for the European world.

Out of the west, the United States and Canada, it is a spirit of up and on. In music the United States marched like a prophecy, vigorously on to victory. John Philip Sousa, Lieut. Sousa, with the march swing to which the American soldier has responded thru many years of celebrations, if not of war, has helped them on with "Blue Ridge! I'm Coming Back to You" "Great Lakes," and also a setting to the words "In Flanders Field the Poppies Grow," by J. McCrae.

We have from our foremost composers "To Victory" (Henry Hadley), "A Song of Liberty" (Mrs. H. H. A. Beach), "The Americans Come" (Fay Foster), "The Fighting Men" (Chadwick), "The Red Cross Spirit Speaks" (Horatio Parker), "The Battle Call of Alliance" (De Koven, with words by Percy MacKaye), "Lusanna" (Arthur Farwell), "To France" (Huntington Woodman), "Hear the Tramp of Marching Feet" (Gena Branscombe), "Khaki Sammy" (John Alden Carpenter).

In Washington the list has been increased by "Belgium Forever," composed by Natalie Townsend—Mrs. Lawrence Townsend—with words by her daughter, Yvonne Townsend, and Hamlin E. Cogswell has two contributions in his "Spirit of Victory" and "The Message of the Flag."

Musical America Oct 4/19

SOUSA INAUGURATES BOSTON'S SEASON

Four Singers From Rome
Among Musical Features
of Opening Week

BOSTON, Sept. 27—Boston's musical season opened *Allegro con brio* last Sunday with full houses for two concerts in Symphony Hall. Sousa's Band led off in the afternoon with an S. R. O. audience, which evidently came for enjoyment and received it. Conductor Sousa is an experienced giver of popular concerts, he understands his public, he knows that people want to hear his Marches and he plays them generously.

The four Sistine Chapel soloists, in the evening, drew the second large audience of

the day; they met with the same cordial reception accorded them in their recent New York concert.

John O'Sullivan has just been re-engaged by the Chicago Opera Association for a number of performances this season. The tenor is due to arrive in New York this week from France where he has been singing during the summer at the Paris Opéra.

James A. Parsons is one of the new community song leaders of Boston. Associated with the Music Department of the War Camp Community Service, of which Stetson Mumphy is local director, Mr. Parsons has led the recent community "sings" with the Metropolitan Band concerts.

C. R.

Brooklyn Eagle Nov 9/19

W. R. Rose, Cleveland poet, broke into song over John Philip Sousa. Of course the Sousa publicity office sent it post-haste even to Brooklyn. All we can say is that we got the same reaction from the poem as we always get from hearing Sousa's band and watching Sousa conduct. Of course, the poem:

WHEN SOUSA LEADS THE BAND.

The air is vibrant with delight—
With golden bells a-chime;
Our feet are thrilling, left and right.
Our pulses beat the time.

We hear the far-off cannon peal,
We glory in our land—
Oh, that's the way we always feel
When Sousa leads the band.

He takes the spirit of the free
And coins it into sound,
The soil that's dear to you and me
Becomes a hallowed ground

O'er which we march with swinging tread,
Where Glory's folds are fanned—
Oh, that's the way our souls are fed
When Sousa leads the band.

The proposition to give Sunday night concerts in the Academy of Music throws additional light on the energy of those in present control of Brooklyn's monument and pride. The Academy should serve the people, and it can serve them in no better way than by giving good music of a lighter nature at popular prices. There is nothing of the "high-brow" or of the educational in what is being offered beginning with this evening's concerts. To the average man who wants his entertainment straight it can be said that one Sunday evening at the Academy will be worth a week of moving picture futilities.

SOUSA AND BEARD NO LONGER FRIENDS

Those who have seen recent pictures of Lieutenant John Philip Sousa have noticed that he and his internationally famous beard have parted company. The separation was one of the most painful incidents of the recent war. The beard is gone, but not forgotten. The bandmaster says that it will never again adorn his face, though it was his good friend and faithful companion for more than a quarter of a century. It was cultivated first when he was only twenty-two and just beginning his career. Following the then established custom adopted by young physicians of adorning their face with a hirsute appendage for the purpose of simulating age, young Sousa gave up shaving at the time of his first assignment as band leader. In discussing the abandonment of his beard the other day, Lieutenant Sousa said:

"At the Great Lakes station where I was assigned to duty when the war broke out there were 20,000 men and only two sets of whiskers. Commander Grimes and myself owned these sets. The more I associated with the youth and maturity of the day represented at Great Lakes, the more I began to feel I was in the wrong or that my chin was in the wrong.

"You know the War of Independence was fought by smooth-faced men, the Civil war by whiskered men, and this present war by smooth-shaven men. The thing moves in cycles, and, not desiring to stand in the minority, I decided on the trim. I feel much better, although somewhat lonely. I have carried the beard about for nearly thirty years. We were very close. Seriously, I felt that the day of the beard was far past and that modern efficiency called for as smooth a face as a man could present to the world."

Lieutenant Sousa and his band will come to the Trent theatre Monday night for the one night only, marking the inauguration of the 1919-20 season in Trenton. The seats are now on sale and telephone orders are being filled.

Trenton Gazette Sept 19/19

SOUSA FAVORS ALL CLASSES OF MUSIC

If Sousa was asked to go around the world with his band playing marches only, even though he has been hailed as the "March King," in every land, he asserts that he would prefer to step out and retire. He has built up his famous instrumental body until Sousa's Band compares with the finest symphony orchestra in existence, and he would never agree to confine himself to one kind of music, or to one composer, even though that composer be himself.

His band was not built up in a day, or in a year, and is now a perfect body of soloists, and his programs include the works of all the great masters and modern composers who have delighted the world with their inspirations. Sousa and his band will be heard here Monday night for the one night only at the Trent theatre coming here to open the city's 1919-20 theatrical season. The seats are now on sale and telephone orders are being filled.

**Times
Trenton, N. J.**

Local music lovers and followers of popular band music are looking forward to the coming of John Philip Sousa and his bandmen to the Trent Theatre for the one night engagement, Monday, September 22. The performance of the band here will be on the date which will mark the twenty-seventh anniversary of the organization of the band, and of the composing of one of Sousa's greatest hits, "The Liberty Bell March." Mail orders for seats will be filled.

CORNETIST SIMON WITH SOUSA'S BAND

Frank Simon, cornet virtuoso with Sousa's band, coming to the Trent theatre September 22, is one of the best known cornet soloists in this country and has appeared in practically every city in the United States and Canada, and always to appreciative audiences. Born in Cincinnati in 1889, Mr. Simon moved to Middletown, Ohio, where his early boyhood was spent. At the age of seven he started to play the cornet and became the local band leader at the age of fourteen—an almost unprecedented accomplishment. Five years later he became cornet soloist with Kopp's band, and then for four years was cornet soloist and assistant conductor of Weber's prize band.

For two years he was a member of the Cincinnati symphony orchestra and joined Sousa in 1914 as soloist and assistant to Herbert Clarke. In 1918 he succeeded Mr. Clarke as principal soloist and assistant conductor.

Trenton Gazette Sept 16/19

SOUSA AND BAND AT TRENT MONDAY

A story of the personal magnetism of Lieutenant John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of one of the offices of the U. S. Customs service in greater New York. Mr. Parker is an ardent admirer of the "March King," and tells of his experience as follows:

"Sousa, in the days I was under him in the Marine Band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of the band. I distinctly recall one occasion when the band was to play a selection from 'Faust.' By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eyes caught him. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes I honestly believe I was hypnotized by the great leader that day."

Lieut. Sousa and his world famous band come to the Trent theatre next Monday night for the one night only, marking the opening of the 1919-20 season in Trenton. The seats are now on sale and telephone orders are being filled.

SOUSA TO BE HERE LIBERTY BELL WEEK

The week beginning Monday, September 22, will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week," in recognition of the fact that on Monday, September 22, 1892, John Philip Sousa at Plainfield, N. J., gave the first concert of Sousa and his band, and at the same time gave to the world his Liberty Bell March, which has become, in the twenty-seven years which have elapsed one of the most famous marches ever written.

The composition of this number was inspired by the fact that at about that time, in 1892, the revered Liberty Bell was for the first time in its history taken from Independence hall, Philadelphia, and transported to Chicago, where it was subsequently looked upon by countless thousands of Americans at the Chicago World's fair.

John Philip Sousa, himself, and his band of sixty pieces will pay an engagement in this city on the very day that his band celebrates its twenty-seventh anniversary, September 22, at the Trent theatre. This is promised as a theatrical and musical event of extraordinary merit. Mail orders for seats will be filled.

PLAYING FOR SOUSA

He Subordinates Brass and Reeds and Gets Admired Effects.

"I have sometimes been asked," said Lieutenant John Philip Sousa at Willow Grove park recently, "why it is that the Sousa band is different from others. The answer lies in the drilling that my men have. Without any egotism I can say that first of all my familiarity with every instrument and every instrumental section of the band is absolute. I began my musical career as a violinist and I studied harmony and effects. Foreign bandmasters have expressed surprise at my orchestration. The 'Tannhaeuser' overture, which represents Wagner in his most careless mood, was so built up by me that Europeans expressed the greatest surprise and delight—it was almost new to them. Now when new members come into the band, they are likely to insist upon playing in the accepted and conventional manner. If you hear the band you will be aware before long that there is neither a brass predominance nor a reediness. Those are 'effects' that many bands give and that I will not have. New members of the band will often play with stridency. 'That is not the way to play that passage,' I will say. 'But that is the way I always played it,' will likely be the response. 'But it is not our way,' I will tell him, 'it sticks out like a sore thumb.' Perhaps he will acknowledge that I am right—perhaps he may not. At any rate it won't be long before he will note that the old members of the band are playing without obtrusiveness of any section and, after a short time the new musician will be playing as one of his group with due regard to the other sections and with a result of obtaining the effect that is the Sousa distinguishing mark."

Trenton Times Sept 16/19

SOUSA ONCE AGAIN LEADS OLD BAND

Is Coming to Trent Theatre
September 22 With His
Own Organization

When Lieut. John Philip Sousa was actively engaged with his duties in the United States Naval Reserve Force during the war he said one day to an interviewer:

"After the war I want to get my old band together again. While my whole heart is concerned in the development of these boys that are under me in the service, I am afraid my soul-part of it at least—is with my old organization. That was MY band. Most of those old boys of mine are playing in and around New York. Some day I hope to go back to them—for they are waiting for me."

It is pleasant to record that Sousa's desire has been gratified for he has been honorably discharged from the service, and already his original band of 29 years' standing has been mobilized again for a coast-to-coast tour which will include a concert at the Trent Theatre Monday night, September 22, for one night only.

Ten transcontinental tours of America and Canada, five tours of Europe visiting England, Ireland, Scotland, Wales, France, Belgium, Holland, Germany, Russia, Poland, Bohemia, Denmark and Austria; a tour of the world; these are the achievements of that great organization known as Sousa and His Band.

The pride of the Sousa Band is that it is an American institution, created by an American, conducted by an American, and built on American lines. The praises it has received from all parts of the world show that music lovers have taken it to their hearts as an international favorite. Its unequalled repertoire contains the best works of all nations—it is an ever-present example of cosmopolitan America—it knows no favorites—merit and merit alone is the watchword.

John Philip Sousa occupies a unique position, inasmuch as he was the conductor of the band of the U. S. Marine Corps for 12 years; during the Spanish War he was the honorary musical director of the Sixth U. S. Army Corps, and in the late World's War, he was a lieutenant of the line in the U. S. N. R. F., and created at the Great Lakes Naval Station, in Illinois, the largest body of band musicians ever known—numbering 1,000—from absolutely raw material an organization that proved the big asset for recruiting in the U. S. Navy.

As a composer he is known as the March-King, but besides marches, he has written 10 operas, and also a number of other works, all of them achieving international popularity. The late King Edward decorated him with the medal of the Victorian Order, the French Government conferred on him the Palms of the Academy and Public Instructor, the Belgians gave him the decorations of the Fine Arts Academy of Hainault, and he has been presented with medals and decorations from numerous societies throughout the world. Mail orders are being filled.

'STARS AND STRIPES FOREVER,' SOUSA MARCH, HEARD ALONG THE RHINE

The psychology of the German people continues to amaze and bewilder allied observers. A recent dispatch from Coblenz, one of the principal strategic points held by the American army of occupation, describes the reaction in that city against the order of the new German government directing the observance of a week of mourning as a protest against the peace terms. One evidence of this mourning was to be the banning of music in the cafes.

On the day after the order was supposed to go into effect the cafe orchestra in the Trause cafe, one of the most popular restaurants in the city, began tuning up at 5 o'clock in the afternoon. Shortly afterwards a police delegation visited the place and gave orders that there must be no music. Whereupon the proprietor of the cafe visited the American provost marshal and asked if the orchestra might not play.

"Go ahead and play your heads off," replied that official.

At 5:30 the members of the orchestra were back in their places and the first number rendered was Lieut. John Philip Sousa's "The Stars and Stripes Forever." There were 300 Germans in the room at the time and not a single one left or exhibited any signs of annoyance at the playing of this distinctly American march with its patriotic title. Inasmuch as it has been for many years one of the most popular marches in all corners of the world it cannot be argued that a great number of those present did not recognize it.

Lieut. Sousa will, it is needless to say, include this march and a number of the other old favorites, in his list of encore numbers on his transcontinental tour this season, and will play it when he comes to the Trent theatre September 22.

SOUSA IS NEVER IDLE

Every minute of the time that he can spare from his horseback riding or during concert intermissions is spent by Lieutenant John Philip Sousa in putting the finishing touches to his latest novel, to be published within a few weeks. He regards the work as the best that has come from his pen, and the story, with its delightful love interest and with its elements of subtle humor, has many touches that will appeal to the person who has traveled. Sousa has placed some of the situations in remote places of the world—places he and Mrs. Sousa have visited—and his descriptions are consequently authentic. The book is called "The Transit of Venus."

However, it is hardly correct to say that Sousa devotes himself completely to his novel, for he has occasional periods in which he composes and of course the visitor to his concerts is made happy by hearing many of these distinctive and inspiring works. One of the best of his songs, "In Flanders Field" the musical setting of the famous poem by Colonel John McCrae, was written at the request of the lamented poet and was highly regarded by him. Miss Mary Baker, one of the singers with the band found this song of tremendous appeal and will sing it when Sousa and his band comes to the Trent theatre next Monday night.

Trenton Gazette Sept 11/19

MISS HARDEMAN WITH SOUSA BAND

Music lovers will have a rare treat in store for them when Miss Florence Hardeman visits this city as the violin soloist of Sousa and His Band, coming to the Trent theatre September 22. Miss Hardeman is an American violinist who has won for herself an enviable reputation from the Atlantic to the Pacific. Lieutenant Sousa himself considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada as assisting artiste, is also a great admirer of Miss Hardeman's work. She has appeared as soloist with some of the leading symphony orchestras of the country, and with the New York Glee club at Carnegie hall, New York; the Rubenstein club, at the Waldorf, the New York Criterion club, and at Sunday concerts at the New York Hippodrome.

Among Miss Hardeman's choicest possessions is Ole Bull's rare old Amati violin. This splendid instrument was presented to her by Cincinnati patrons of music, who also sent her to Europe, where she studied under the famous master, Leopold Auer, in Russia.

Trenton Sept 21/19

COMING OF BAND REVEALS ROMANCE

Former Trenton Girl Bride of Soldier-Cornetist Now With Sousa

Few Trentonians are aware that one of the leading cornetists with Sousa's Band, which comes here for a concert tomorrow, is the husband of a Trenton woman around whose marriage a war romance has just been revealed. The cornetist is Karl Nilssen and his wife, who will accompany him here in order to greet old acquaintances, was formerly Miss Mattie E. Rodgers, head of the embroidery department at the store of H. M. Voorhees & Bro. While in this city she and her sister, Miss Melissa Rodgers, resided at the Friends' Home on North Clinton Avenue.

Just before war was declared the Misses Rodgers left the city and opened an embroidery shop at Plainfield. Determined to do all she could to help the soldiers, Miss Mattie began knitting socks for the men, and one of her friends gave her the name of her future husband. She sent him a pair of socks and correspondence began, which finally ended in the exchange of pictures.

The departure of Nilssen overseas occasioned a visit from him to the Plainfield shop and the engagement of the couple was announced. During the hardest of the fighting the soldier acted as a stretcher-bearer but returned home uninjured.

The wedding was solemnized last August at the Cranford home of the bride with the Rev. Don Clyde Kite of this city officiating. Mrs. Nilssen became a member of the Central Baptist Church during the Billy Sunday campaign and was baptized by Dr. Kite, and for that reason asked him to speed his vacation so that he could be on hand. Lester Bingley, of this city, rendered a number of solos and his wife presided at the organ. Mrs. Nilssen was bridesmaid at the Bingley wedding.

Mr. Nilssen is a musician of note and has written the orchestrations for a number of Broadway musical comedies. He accompanied the band on its Canadian tour, and while they were playing at Willow Grove he and his wife were guests at Hotel Phoenix, Philadelphia.

Trenton Gazette Sept 22/19

JOHN PHILIP SOUSA TO BE HONOR GUEST AT BANQUET TONIGHT

PROMINENT TRENTON MEN ARRANGE EVENT IN RECOGNITION OF ANNIVERSARY.

CONCERT AT THEATRE

Lieutenant John Philip Sousa, who with his band of sixty-five musicians will come to the Trent theatre tonight, will be the guest of honor at a banquet this evening at 6:30 o'clock at the Trenton House.

The event has been arranged in recognition of the twenty-seventh anniversary of the organization of Sousa's band. Among the hosts will be Mayor Donnelly, James C. Tattersall and Montgomery Moses. There will be a program of addresses, including one by Lieutenant Sousa, who will relate a story of his experiences.

The week beginning today will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week," in recognition of the fact that on Monday, September 22, 1892, John Philip Sousa at Plainfield, gave the first concert of Sousa and his band, and at the same time gave to the world his "Liberty Bell" March, which has become, in the twenty-seven years which have elapsed, one of the most famous marches ever written.

The composition of this number was inspired by the fact that at about that time, in 1892, the revered Liberty Bell was for the first time in its history taken from Independence hall, Philadelphia, and transported to Chicago, where it was subsequently looked upon by countless thousands of Americans at the Chicago world's fair.

SOUSA WILL BE BANQUET GUEST

Trentonians to Entertain Famous Bandmaster on Occasion of Anniversary

In recognition of the twenty-seventh anniversary of the organization of his band, Lieut. John Philip Sousa, who comes here tomorrow, will be the guest of honor tomorrow evening at a banquet at the Trenton House.

A group of prominent Trenton men, including Mayor Donnelly, James C. Tattersall and Montgomery Moses, will play hosts to the celebrated "March King" and a few friends and followers will gather to participate in the celebration.

The week beginning tomorrow will be generally observed by musical organizations throughout the country as "Liberty Bell Week," in honor of the fact that on Monday, September 22, 1892, Lieutenant Sousa at Plainfield gave the first concert of his now world-famous band, and at the same time composed his "Liberty Bell" march, which has become one of the best marches ever written.

The composition of this number was inspired by the fact that at about that time, in 1892, the revered Liberty Bell was for the first time in its history taken from Independence Hall, Philadelphia, and transported to Chicago, where it was subsequently looked upon by countless thousands of Americans at the Chicago World's Fair.

Trenton Times Oct 21

Trenton *Sept 16/19*

SOUSA AND BAND IN CITY TOMORROW

Will Give Concert at Trent
Theatre, Marking Open-
ing of Season

With a program of rare interest, Lieut. John Philip Sousa and his band of 65 musicians will be heard in concert tomorrow night, for the one night only, at the Trent Theatre, the engagement signaling the inauguration of the 1919-20 theatrical season for Trenton.

This city will have the honor of seeing Sousa begin the celebration of the twenty-seventh anniversary of his band. The week beginning tomorrow will be generally observed by bands, orchestras and other musical organizations throughout the country as "Liberty Bell Week," in recognition of the fact that on Monday, September 22, 1892, at Plainfield, Sousa, with his band, gave his first concert and at the same time gave to the world his "Liberty Bell March," which has become, in the 27 years which have elapsed, one of the most famous marches ever written.

Sousa will play his own compositions as well as those of other foremost composers. He will present a group of leading soloists, among them Miss Margery Moody, soprano; Miss Betty Gray, contralto, and Miss Florence Hardman, violinist, as well as Frank Simon, Louis P. Fritze, H. Bene Henton and Joseph Green.

Miss Hardman is an American violinist, who has won for herself an enviable reputation from the Atlantic to the Pacific. She has appeared with some of the leading orchestra and glee clubs of this country.

Frank Simon, cornet virtuoso with Sousa's Band, is one of the best known cornet soloists in this country, and has appeared in practically every city in the United States and Canada, and always to appreciative audiences.

Seats for the concert are now on sale.



JOHN PHILIP SOUSA
"The March King," Who With His Band Will be Heard at the Trent Theatre Tomorrow Night.

Trenton Gazette Sept 16/19

SOUSA AND BAND AT TRENT MONDAY

While Sousa's Band has been heard in nearly all of the large cities of the world, there are many places where Sousa's music has become familiar through the medium of the phonograph. It would be hard, indeed, to find a locality in which the name of Sousa is unknown. But even the best phonograph record of a Sousa piece is only an imitation of the real and only Sousa Band, with its variety of instruments, and its richness of tone and color, such as will be heard here when Sousa and his band give the opening of the 1919-20 theatrical season, Monday night, for one night only, marking the opening of the 1919-20 theatrical season. Nothing can duplicate the music of the full band for the ear, nor the figure of Sousa as he conducts his band, to the eye, it is claimed. The band will be heard with a group of high class soloists.

Ten transcontinental tours of America and Canada, five tours of Europe, visiting England, Ireland, Scotland, Wales, France, Belgium, Holland, Germany, Russia, Poland, Bohemia, Denmark and Austria; a tour of the world; these are the achievements of that great organization known as Sousa and His Band.

The pride of the Sousa Band is that it is an American institution, created by an American, conducted by an American, and built on American lines. The praises it has received from all parts of the world show that music-lovers have taken it to their hearts as an international favorite. Its unequalled repertoire contains the best works of all nations—it is an ever-present example of cosmopolitan American—it knows no favorites—merit and merit alone is the watchword.

John Philip Sousa occupies a unique position, inasmuch as he was the conductor of the band of the U. S. Marine Corps for twelve years; during the Spanish war he was the honorary musical director of the Sixth U. S. Army Corps, and in the late world's war, he was a lieutenant of the line in the U. S. N. R. F., and created at the Great Lakes Naval Station, in Illinois, the largest body of band musicians ever known—numbering 1,000—from absolutely raw material, an organization that proved a big asset for recruiting in the U. S. navy.

As a composer he is known as "The March-King," but besides marches, he has written ten operas, and also a number of other works, all of them achieving international popularity. The late King Edward decorated him with the medal of the Victorian order, the French government conferred on him the palms of the academy and public instructor, the Belgians gave him the decorations of the Fine Arts Academy of Hainault, and he has been presented with medals and decorations from numerous societies throughout the world.



John Philip Sousa, Sousa and His Band—Trent

Trenton Gazette Aug 23/19

Sousa's Navy Work

Now that John Philip Sousa, the forgotten band leader and composer, has relinquished his title of lieutenant in the navy and has been placed upon the inactive list, prior to preparing for a transcontinental tour, it is good and grateful to tell of what he did for the country while in its blue. Lieutenant Sousa spent nearly two years in the service of the government. He was commissioned in May, 1917, shortly after the declaration of war and was assigned to the Great Lakes Naval Training station, near Chicago, Ill., where he was placed in charge of the work of organizing the bands for the grand fleet.

No less than 1,000 musicians were always under constant training under his direction. These were divided into groups of 250 and Lieutenant Sousa devoted a portion of each day to the drilling of these bands. On special occasions he brought the entire 1,000 bandmen together in a single group and personally conducted what was the largest band which ever played together in the recorded history of the navy. He paraded on several occasions with units of 350 men. More than 3,000 bandmen were trained under his personal supervision during the period of the war.

—The Listener,
New York Evening Sun,
April 21, 1919.

Trenton Gazette Sept 20/19

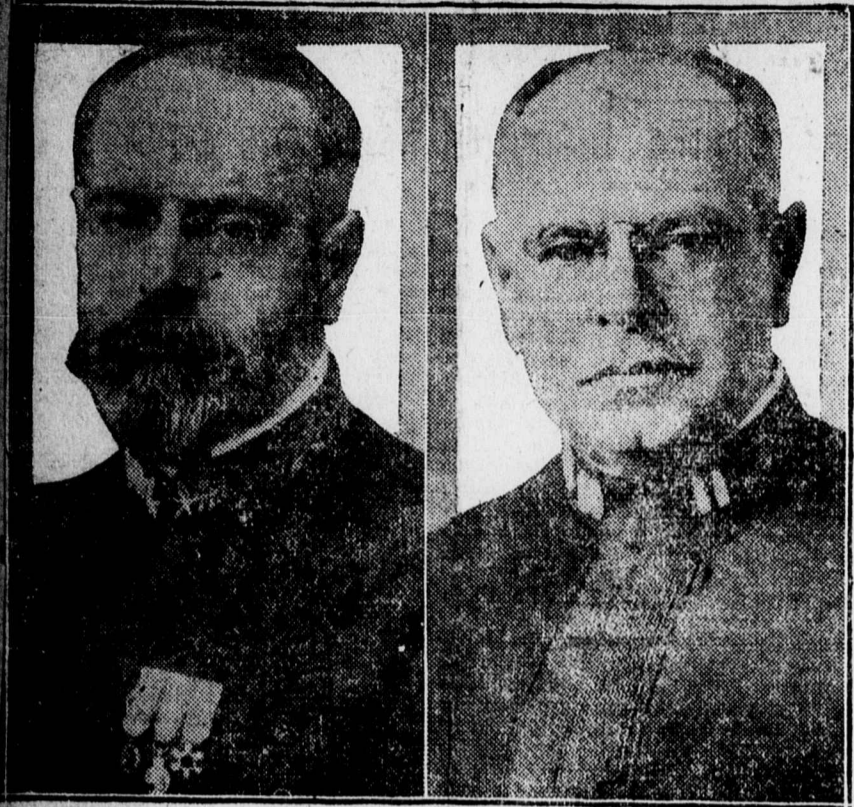
ONLY A "LOOT."

Admirers of John Philip Sousa have been disturbed because they felt their musical hero was not being done justice when the bandmaster was bestowed with only the rank of "lieutenant" when he went into the service of the United States. Hadn't Sousa been conductor of the Marine Band, they ask, and hadn't he done splendid service in assembling men for the Spanish-American War? Hadn't he merited some recognition when he vanquished the citadels of classical music in the capitals of the world by taking his American band to their very doors and winning against comparisons and criticisms?

To all these questions, Uncle Sam makes full and complete answer in the American Whitaker Almanac and Encyclopedia by saying that senior lieutenants of the navy, like Sousa, rank with captains of land fighting forces.

Trenton Gazette Sept 22/19

"The March King" --- Before and After



JOHN PHILIP SOUSA.

The two etchings show the band master before and after his famous beard was removed. Sousa and His Band will come to the Trent theatre Monday night.

John Philip Sousa and his famous band of sixty instrumentalists, supplemented by several soloists, will be heard in a select concert at the Trent theatre tonight, marking the opening of the 1919-20 theatrical season.

The present trans-continental tour is the first that Sousa has undertaken since 1915. During the last two years the conductor, as a lieutenant in the United States navy, organized and trained service bands. Since obtaining his discharge Sousa has been busy re-assembling his musicians.

The program arranged is varied to suit all tastes. Of Sousa's own compositions the public will hear the character studies, "Dwellers in the Western World," a new march, "Bullets and Bayonets," a suite called "Impressions at the Movies," a new wedding march dedicated to the American people, and a march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt; a mixture, "Showing Off Before Company," and march, "Sabre and Spurs."

This city will have the honor of seeing Sousa begin the celebration of the twenty-seventh anniversary of his band. The week beginning today will be generally observed by bands, orchestras and other musical organizations throughout the country, as "Liberty Bell Week," in recognition of the fact that on Monday, September 22, 1892, at Plainfield, Sousa, with his band, gave his first concert, and at the same time gave to the world his "Liberty Bell March," which has become, in the 27 years which have elapsed, one of the most famous marches ever written.

Sousa will play his own compositions as well as those of other foremost composers. He will present a group of leading soloists, among them Miss Margery Moody, soprano; Miss Betty Gray, contralto, and Miss Florence Hardman, violinist, as well as Frank Simon, Louis P. Fritze, H. Bene Henton and Joseph Green.

Miss Hardman is an American violinist, who has won for herself an enviable reputation from the Atlantic to the Pacific. She has appeared with some of the leading orchestra and glee clubs, of this country.

Frank Simon, cornet virtuoso with Sousa's band, is one of the best known cornet soloists in this country, and has appeared in practically every city in the United States and Canada, and always to appreciative audiences. The seats are now on sale.

Trenton Gazette Sept 23/19

SOUSA GUEST OF HONOR AT DINNER ON BAND BIRTHDAY

TRENTONIANS PLAY HOST TO "MARCH KING" AND WIFE AT TRENTON HOUSE.

TELLS OF HIS TRAVELS

Celebrating the twenty-seventh anniversary of the organization of his world famous band, a group of Trenton men played hosts to Lieutenant John Philip Sousa at a dinner at the Trenton House last evening.

The distinguished conductor came to Trenton for a concert at the Trent theatre, where, with his band of sixty-five musicians, he appeared before an audience that packed the house to overflowing last night. The band was organized just twenty-seven years ago yesterday at Plainfield, where the organization was heard in concert yesterday afternoon. This week signalizes also the twenty-seventh anniversary of the composing by Mr. Sousa of the "The Liberty Bell" march.

The dinner was arranged as a modest tribute to the marked talent and progress of "the march king." In the party also was Mrs. Sousa, who is making the transcontinental tour with her husband. The others included Mayor Donnelly, James C. Tattersall, president of the Trenton Theatre Building company; L. L. Woodward, president of the Chamber of Commerce; Montgomery Moses, manager of the Trent theatre and Taylor Opera House; Harry Askin, manager and personal representative of Mr. Sousa, and D. F. Stevenson.

Mr. Sousa during the evening outlined for the entertainment of his friends a number of striking incidents occurring during the twenty-seven years of his travels at the head of the band. He

SOUSA CONCERT ONE OF SEASONS' EVENTS

There is but one Sousa and that genius of the musical fraternis proved conclusively before an immense throng at the Trent theatre last night that he and his associates, some sixty-five of them, stand alone, conspicuously so, when it comes to band and concert music.

It was not a brass band that the large audience heard last night, not by any means was it the sort of a band that the laymen comes to know through gazing at parades and bearing the aggregation that hallyhoos for the minstrel show. The Sousaian combination is a concert band of the loftiest class. A new standard for band music is established by this organization, the peer of anything of its type in the world.

Sousa's is not a brass band, it is a concert band because it does not permit the brass instrumentation to predominate. The wooden instrument is in the majority, and that makes for a mellowness, a softness of tone, that spells delight to hear the bandsmen in a theatre. Some were a bit skeptical about a band performing in a theatre. Some were wont to question the advisability of booking Sousa's band for the Trent, but the fine grade of the concert last night and the gigantic proportions of the audience completely vindicated the judgment of Manager Moses in booking it as an attraction.

The program embraced a tinge of everything from the best of Sousa's to the greatest of the great. There were three soloists whose contributions added immeasurably to the enjoyment. These were Miss Mary Baker, soprano, who sang a group of numbers all well suited to a gifted singer, including the march king's own, "In Flanders Fields" with words by the late Colonel John McCrea; Miss Florence Hardemann, violiniste, who interpreted a set of selections in adept style, and Frank Simon, cornetist, who is already familiar to Trentonians who attend the Sousaian concerts at Willow Grove. Mr. Simon played his numbers with splendid taste and skill.

Sousa precluded his program with Thomas' "Mignon," an overture which is so balanced as to permit of advantageous work by every instrument. Then came a novel thing, "Impressions at the Movies," a conception of Sousa himself, which depicts the jazz band in action, the crafty villain and the timid maid, and the balance all and swing partners. This aroused vigorous applause.

The conductor played another of his own works, "The Golden Star," a memorial selection composed in honor of the late Colonel Roosevelt and dedicated to Mrs. Roosevelt in memory of the brave who gave their lives that liberty shall not perish. "Showing Off Before Company," another of Sousa's giving various instruments an opportunity to be heard separately, proved a humorous novelty. His "Bullets and Bayonets," and "Misses," a waltz, both new, were well done, and the finale, "The Bohemians," by Hume, was a feature. His encores included his own "Stars and Stripes Forever," the power of which never fails to touch the patriotic and "Manhattan Beach," a swinging air sure to be memorized.

Sousa was introduced by Mayor Donnelly, who delivered a brief speech appropriately referring to the marked success of the bandmaster and alluding to his anniversary, which was celebrated here. Sousa was tendered a thunderous reception, and altogether the concert proved an event that will be long remembered in local theatricals.

D. F. STEVENSON.

Trenton Gazette Sept 1/19

SOUSA'S BAND COMING HERE SEPTEMBER 22

It has been remarked repeatedly that, notwithstanding the exaggerations or his imitators, Sousa is the sanest of the bandmasters of the generation. He eschews the meaningless and wholly theatrical mannerisms which are affected by so many other leaders for the sole purpose of attracting attention and eliciting comment.

Sousa leads with an easy grace that seems to be a part of the music he is conducting, yet with a masterful precision which absolutely controls the wonderful body of musicians banded together in his name. The program presented by Sousa and his band always contain something new, and we are wondering what special treat will be offered when they appear here September 22 at the Trent Theatre.

THE SOUSA CONCERTS

The Sousa band concert at Woolsey the technical feature of the performance Sousa always satisfies, here, and everywhere.

Sousa's band is not only an American institution but an active, Americanizing force and influence. It radiates the energetic rhythms, the optimistic tread and the marching on of the American spirit. That is why Sousa's band thrills. The enjoyment of the playing of this group of instrumentalists reaches its maximum in the American selections particularly the old favorites, El Capitan semper Fidelos etc., by Sousa.

Lieutenant Sousa has his finger on the American pulse in a way peculiar to himself and with the unerring judgment of a skilled practitioner. He gives Americans just the kind of popular musical tonic that they want and need. America is a land of excellent bands and band masters. They do an enormous amount of good to the people and to the nation. Two names among band-masters stand out with unusual prominence: to the older generation that of Gilmore, to the younger Sousa. Both are beloved by the American people.

Thomas' overture "Mignon" was well performed the work of the solo clarinet being especially pleasing. Mr. Frank Simon, the solo cornetist, gave an excellent performance. His tone is good and clear to which he adds the charm of musical feeling.—New Haven Journal-Courier.

Trenton Gazette Nov 18/19

SOUSA'S NAME.

Lieutenant John Philip Sousa, the famous bandmaster, recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant himself told the story, it makes a most interesting yarn.

"If there is one thing I dislike more than any other, it is to spoil a good story," said he. "I remember vividly my infantile contempt for the punk-headed pirate who told me that Jack, the Giant Killer, never existed, and I clearly recall my underlying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man, Friday, a black shadow, without life and substance. I also despised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked, S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the

papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Seriously, I was born on November 6, 1854, on G street S. E., near old Christ church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the great white dome. I was christened John Philip at Dr. Finkel's church on Twenty-second street N. W., Washington, D. C. and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

**Union
Springfield, Mass.**

The Theaters

SOUSA'S BAND MONDAY.

With Springfield the opening city in his 29th transcontinental tour, Lieut. John Philip Sousa and his internationally famous band, augmented by several distinguished soloists, will be heard at Court Square Theater Monday afternoon and evening.

If Sousa was asked to go around the world with his band playing marches only, even though he has been hailed as the "March King" in every land, he asserts that he would prefer to step out and retire. He has built up his famous instrumental body until Sousa's Band compares with the finest symphony orchestra in existence, and he would never agree to confine himself to one kind of music, or to one composer, even though that composer be himself. His band was not built up in a day, or in a year, and is now a perfect body of soloists, and his programs include the works of all the great masters and modern composers who have delighted the world with their inspirations.

**Union
Springfield, Mass.**

COURT SQUARE

Sousa and His Band.

Lieut. John Philip Sousa and his band, the oldest and best-known aggregation of musical talent in the world, will be heard in two concerts at Court Square Theater on Monday. The afternoon concert will start at 2 o'clock while the evening performance will begin at 8.30. Sousa himself, of world renown as a composer and conductor, will personally conduct his famous band.

Springfield is the first city in the New England tour which will open the coast-to-coast tour of Sousa and his band. The band which Sousa will bring to Springfield is his old, original band with which he won international fame. After having relinquished his title of lieutenant in the United States Navy, Sousa gathered "his boys" about him and planned another transcontinental tour. It is a source of great pride to the famous March King that no less than 27 members of his band saw active service overseas. Sousa loves to tell how they joined fighting units and were not in musical organizations. In addition to the 60 musicians, Sousa has engaged several distinguished soloists, Miss Mary Baker, formerly coloratura soprano of the Boston Opera Company, Miss Florence Hardman, the accomplished violinist and H. Benne Henton, a well-known saxophone artist.

Sousa's coming to Springfield is heralded as one of the noteworthy musical events of the season. His visits are none too frequent and he is now more than ever a national figure because of his service in the navy.

While this is by no means announced as a farewell tour, it is not known when Sousa will again bring his world renowned band to Springfield and Monday's concerts present a great opportunity to local music lovers to see Sousa and enjoy the wonderful tone and finish of musicians whose training has constituted his life work. This is Sousa's 29th transcontinental tour and will include all the important cities in the United States.

SOUSA'S BAND COMING

Will Give Two Programs on September 15 at Court Square Theater

Lieut. John Philip Sousa, with his world-renowned band, will open the New England portion of his coast-to-coast tour in Springfield at the Court Square theater on Monday, September 15. Both afternoon and evening concerts will be presented. In addition, Lieut. Sousa has engaged two noted soloists, Miss May Stone, formerly soprano of the Boston opera company, and Miss Mary Baker, a coloratura soprano, who has achieved distinction on the concert stage. A number of important instrumental soloists will also add diversity to the band numbers.

Notwithstanding his long service as a lieutenant in the navy, during which he personally trained and directed thousands of musicians, Lieut. Sousa has succeeded in gathering about him his original musicians, a large number of whom saw active service under the stars and stripes in the world war. Monday, September 22, marks the 27th anniversary of Sousa's band. On September 22, 1902, Sousa and his band gave their first concert at Plainfield, N. J. The residents of that city have planned a big celebration in honor of the now famous bandmaster.

Springfield Mass Sept 18/19

SOUSA AND HIS BAND

To Be Heard at Court Square Theater Monday Afternoon and Evening—First New England Engagement

John Philip Sousa, whose internationally famous band will be heard at Court Square theater on the afternoon and evening of Monday, September 15, is more than ever a national figure because of his remarkable accomplishments for the government as a lieutenant in the United States navy. Sousa spent nearly two years in the government service, and was stationed at Great Lakes training station, near Chicago. He was given charge of the work of organizing bands for the grand fleet. More than 1000 musicians were always under constant training under Sousa's direction. These were divided into groups of 250, and Sousa devoted a part of each day to the drilling of these bands. On special occasions he brought the entire 1000 bandsmen together in a single group and personally conducted the largest band that ever played together in the recorded history of the navy. During the period of the war more than 3000 bandsmen were trained under Lieut. Sousa's personal supervision.

During his service Sousa used to say that after the war he wanted to get his old band together—"his boys"—and now he has realized this, and Springfield is the first New England engagement in his coast-to-coast tour.

**Union
Springfield, Mass.**

SOUSA NEXT MONDAY.

Lieut. John Philip Sousa has extended his fame from America to other continents, and Sousa's Band is now the most popular musical organization in the world. Sousa suits everybody, for reasons as different as the people themselves. He is liked by some for the snap and "go" of his concerts, and by others for the wonderful tone and finish of his band. He has the happy faculty of making the classics popular and enjoyable to the ordinary listener, and he lifts the so-called "popular" piece out of the ordinary. No grand overture is above him, and no light air is beneath his careful attention. His concerts here on the afternoon and evening of Monday, Sept. 15, at Court Square Theater will be replete with interesting features.

SOUSA'S BAND GIVES STIRRING CONCERTS

"The Stars and Stripes Forever" Is as Much a Favorite as Ever—Soloists Are Good

Two stirring concerts were given yesterday afternoon and evening by John Philip Sousa and his famous band at the Court Square theater. Sousa, the composer, was as prominent as Sousa the bandmaster, and the perennial favorite among all his marches, "The Stars and Stripes Forever," evoked special enthusiasm. Many of his hearers were carried back to the days of the Spanish war, when the Sousa march was in its first glory. The style which he early evolved remains substantially unchanged and the martial numbers inspired by the recent world war are a natural development of it. Mr. Sousa, as a lieutenant in the navy, was of great educational service in the training of musicians for the great war; he now is at the head of his original organization, which plays with all the old-time verve and precision.

The assisting soloists were Miss Mary Baker, soprano, and Miss Florence Hardman, violinist. In the evening, Miss Baker, who is called a coloratura soprano, sang Mr. Sousa's setting of Col. Macrae's "In Flanders Fields," a song ill-suited to a voice of that quality, but which she, nevertheless, managed to make effective. The audience would have liked to hear her in one of her more florid airs, but for an encore she sang a marching song, "The Boys Are Home Again," in which tone quality was sacrificed to diction; she succeeded very well in making her words understood. Miss Hardman gave a good performance of the first movement of the Vieuxtemps concerto, which demands a brilliant and facile technic. She was enthusiastically recalled and played "Witches' Dance" by Kuezo.

Fran Skimon contributed a cornet solo, in which he displayed dazzling velocity and great skill in double and triple tonguing; he and other members of the band were heard in effective solo passages, notably in the novelty medley arranged by Mr. Sousa, "Showing Off Before Company," wherein the players come upon the stage singly or in small groups, performing separate stunts, until all were on the stage—the reverse of Haydn's celebrated humorous symphony. Aside from Mr. Sousa's compositions, among the most notable of the selections played by the band were the "Mignon" overture by Thomas and Stock's striking setting of Kipling's "Route March-in."

*Providence Tribune
Sept 16/19*

Sousa's Famous Band to Play Here Friday

Lieut. John Philip Sousa and his world famous band will be heard at Infantry Hall on the afternoon and evening of Friday, Sept. 19.

After 29 years of prodigious travel throughout America, five tours throughout Europe, and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that John Philip Sousa would be weary of concert-giving and of travel of every sort. In so far as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, also of pride to himself. He delights in them in so long as the people are delighted in them, and clamor for them.

It is not for money alone that Sousa endures the fatigue and deprivations of

travel, he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of an enthusiastic audience are to him quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it. Tickets are now on sale at Seddon's in Butler exchange.

Sousa's Band to Give Concert at Court Square Theater To-morrow

REX BEACH FILM AT PALACE

HALL CAINE'S NOVEL IS BROADWAY FILM

"Checkers," Well-Known Race-Track Play, at Fox's All Week—Priscilla Dean and Constance Talmadge in Bijou Pictures

Polli's Palace Theater
Vaudeville and pictures; changing Monday and Thursday.

Broadway Theater
Vaudeville and motion pictures with music; changing Monday and Thursday.

Bijou Theater
Motion picture plays with music; changing Monday and Thursday.

Fox's Theater
Motion picture plays with music; changing Monday and Thursday.

Lieut. John Philip Sousa and his band, the oldest and one of the best known aggregations of musical talent in the world, will be heard in two concerts at Court Square theater to-morrow. The afternoon concert will start at 3 o'clock and the evening performance will begin at 8.30. Sousa, himself, of world renown as a composer and conductor, will personally conduct his famous band.

Springfield is the first city in New England to be visited on the transcontinental tour of the organization. The company which Sousa will bring to Springfield is his old, original band with which he won international fame. After having relinquished his place as lieutenant in the United States navy, Sousa gathered "his boys" about him and planned another coast-to-coast tour. It is a source of great pride to the famous "march king" that no less than 27 members of his band saw active service overseas under the stars and stripes. Sousa loves to tell how they joined the fighting units and were not in musical organizations. In addition to the 60 musicians, Sousa will bring several noted soloists, including Miss Mary Baker, Frank Simon, Miss Florence Hardman, and H. Benne Henton.

Sousa's coming to Springfield is heralded as one of the noteworthy musical events of the season. His visits are none too frequent and he is now more than ever a national figure because of his long and distinguished service in the navy. While this is by no means announced as a farewell tour, it is not known when Sousa will come again.

This is Sousa's 29th transcontinental tour and will include all the important cities in the United States.

"The Girl From Outside" at Poli's

Alaska is a country that offers a never ending source of fertility to the imagination of Rex Beach. In "The Girl From Outside," his latest picture, which will be the feature of the Poli Palace program for to-morrow, Tuesday and Wednesday, he never encroaches upon any of his previous northern themes. The story of a girl who, orphaned on her way to Alaska, finds herself there at a time when riot and vice ran rampant, is a powerful presentation of life in the wild North of the Klondyke days. June, the "girl from outside," lands in Nome in the gold-seeking rush, and at once is caught up in the wheel of destiny which revolves around a gang of crooks and a gambler by name of Denton, who rules Nome. The "curly kid," the leader of the gang, falls in love with her and it is not long before all the others do likewise. Denton, however, remains unchanged, and the conflict between the elemental forces of good and evil is intensified by the clash between the "curly kid" and the "boss." There is no compromise possible and Mr. Beach attempts none; his tale works out with the death of both of the reformed gangster and the gambler. June, however, finds her happiness in the love of a man who has done much for her. It would not be a true Rex Beach picture if it did not contain a laugh now and then, and the author has furnished them and placed them in the right places.

The vaudeville is headed by the singing comedienne, Emily Darrell in a new conceit entitled "Late for Rehearsal." Since Miss Darrell's last appearance at the Palace, she has made rapid strides in the profession, and has head-lined some of the best "big

time" programs. Roy and Arthur are a much different type of jugglers than the usual run. Male quartets always have proved an acceptable feature at the Palace, and the "four of us" are said to be well up to the standard.

"Anxious Moments" is the title of a sketch presented by Don Mullaly, Dan McCarthy and Miss Lois Howell, who was once leading woman of the Polli stock company. Many warm local friends will await her present engagement with interest. Other features of the bill are Lorraine and George, singing and talking comedians, and the Universal news weekly, with its interesting scenes.

Palace Sunday Show

The feature photo play at the Palace to-day will be "The Goddess of Lost Lake," starring Louise Glaum, who is ably supported. The story deals with the adventures of an Indian girl who, after being reared on an Indian reservation, goes to an American college and captures high honors by her untiring efforts and brilliancy. There are many dramatic moments and attractive outdoor scenes. Another feature of the program is the Vitagraph five-part photo drama, "Find the Woman," with Alice Joyce in the big part. This picture is replete with action, romance and heart interest. The Universal Green magazine, with its up-to-date news events, fashions and cartoons, and several comedy subjects will complete the program.

"Checkers" Feature at Fox's

Throughout the entire coming week, Fox's theater will present "Checkers," an elaborate seven-act screen adaptation of the famous stage play of the same title. This is reported as being one of the biggest screen plays yet turned out by the Fox studios.

"Checkers," the unforgotten melodrama of the race track, which won remarkable and prolonged success on the stage, is splendidly adapted to the film where the full power of this absorbing play is brought out. All of the laughs which characterized its production on the stage are retained and amplified. The screen version naturally is far more comprehensive than could be accomplished upon the stage. It is filled with life and action. Real jockeys, real race horses, the best to be found are seen in action; exciting race track scenes are visualized to perfection.

Thomas Kerrigan, a well-known character actor, was chosen for the role of "Checkers." "Big Ed" Sedgewick will assume the role of "Pete," the colored trainer, who furnishes a large share of the humor. All of the principal parts—and there are many of them—are well sustained by prominent people of the screen.

"Checkers" is the main character of the play. He is a reformed race track tout who falls in love with a Southern beauty, and is involved in a series of exciting adventures. How "Remorse," the horse, wins the big stakes, how Checkers risks his life many times, how he finally overcomes all obstacles, is shown with an elaboration of detail which makes Checkers the absorbing photoplay it is. The picture will be shown five times daily throughout the entire week. Fox's orchestra will provide special music, "cued" to the various scenes.

Supplementary programs of the usual variety have been booked for each half of the week. To-morrow, Tuesday and Wednesday, there will be shown a new Pathe comedy with Harold Lloyd, another of the novel Outing-Chester pictures and the current Pathe News.

Augmenting the feature for the latter half of the week is the sixth episode of "The Great Gamble," the title of which is "Out of the Clouds." Arne Luther and Charles Hutchinson are seen in further adventures and sensational stunts. The other bookings include Pathe News pictorial, a Mutt and Jeff animated cartoon and the Topics of the day.

Union
Springfield, Mass.

The Theaters

SOUSA AND HIS BAND.

John Philip Sousa whose internationally famous band will be heard at Court Square Theater on Monday afternoon and evening, is more than ever a national figure because of his remarkable accomplishments for the government as a lieutenant in the United States Navy. Sousa spent nearly two years in the government service and was stationed at Great Lakes Naval Training Station near Chicago. He was given charge of the work of organizing bands for

the grand fleet. More than 1000 musicians were under constant training under Sousa's direction. These were divided into groups of 250 and Sousa devoted a part of each day to the drilling of these bands. On special occasions he brought the entire 1000 bandmen together in a single group and personally conducted the largest band that ever played together in the recorded history of the Navy. During the period of the war more than 3000 bandmen were trained under Lieutenant Sousa's personal supervision.

During his service Sousa used to say that after the war he wanted to get his old band together—"his boys"—and now he has realized this and Springfield is the first New England engagement in his coast to coast tour. "Did I get my old band together?" said Sousa, in answer to a question as to whether or not he had any difficulty in reorganizing his band after the war. "Why do you know I have with me right now 27 of my boys who served overseas. And they didn't go to France as musicians, either—they went over as plain fighting men, glad to do their share.

Sousa's band is better than ever and is experiencing a record season. Sousa has always been a big favorite in this section and the engagement at Court Square next Monday will be welcomed by local music lovers.

*Providence Tribune
Sept 12/19*

Liberty Bell Week in Honor of John Philip Sousa

The week beginning Monday, September 22nd, will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week" in recognition of the fact that on Monday, September 22, 1892, John Philip Sousa at Plainfield, N. J., gave the first concert of Sousa and his band, and at the same time gave to the world his "Liberty Bell March," which has become, in the 27 years which have elapsed, one of the most famous marches ever written. The composition of this number was inspired by the fact that at about that time, in 1892, the revered liberty bell was for the first time in its history taken from Independence Hall, Philadelphia, and transported to Chicago where it was subsequently looked upon by countless thousands of Americans at the Chicago World's Fair.

Residents of this city will have an opportunity to see the illustrious Sousa before this memorable event in his life as a conductor and composer for his New England tour will bring him to Providence on Friday, Sept. 19, where he will play afternoon and evening performances in Infantry Hall.

The Boston Post
The Independent Democratic
Paper of New England

AY, NOVEMBER 6,

THE
**OBSERVANT
CITIZEN**

Congratulations today to John Philip Sousa upon his 65th birthday anniversary.

Long may he continue to write the nation's march tunes!

Journal
Providence, R. I.

SEP 20 1919

SOUSA'S BAND GIVES TWO FINE CONCERTS

Enthusiastic Audiences Greet
Noted Musicians.

NEW COMPOSITIONS PLAYED

Music Dedicated to Fallen Soldiers
and Sailors is Heard Here for
First Time.—Mary Baker, Frank
Simon, Florence Hardeman Are
Soloists.

Enthusiastic audiences greeted Lieut. John Philip Sousa and his band at their two concerts in Infantry Hall yesterday afternoon and evening. The organization's personnel is the same as at its last appearance here before the United States entered the world war, and a service flag with 27 stars speaks eloquently of its members' patriotic service in the field.

Lieut. Sousa has added several new war compositions of his own to the band's repertory. Among these are a wedding march, dedicated to the American people, intended to replace those of German origin; "The Golden Star," dedicated to Mrs. Theodore Roosevelt, and composed in memory of the soldiers and sailors who gave their lives in the war; "In Flanders Fields," a setting of Col. John McCrae's poem.

Both programmes were generously extended by the addition of encores which included favorite Sousa marches.

Absence from the concert stage for a few seasons has in nowise diminished the band's effectiveness. The men play with all their oldtime dash, vigor and precision and are instantly responsive to the wishes of their leader. Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Frank Simon, cornetist, were the soloists. The young ladies showed marked talent and added extra numbers at both performances. Miss Baker possesses a voice of brilliant upper register and Miss Hardeman disclosed a facile technique. Mr. Simon, a great favorite here, played with fine effect. Both concerts provided solid enjoyment for lovers of band music and the audiences showed unmistakably their pleasure over the return of the popular bandmaster and his men.

The programmes for matinee and evening follow: Afternoon: Moorish Suite, "The Court of Granada," Chapi; saxophone solo, "Nadine" (new), Henton; suite, "American Maid," Sousa, (a) "You Do Not Need a Doctor," (b) "The Sleeping Soldiers," (c) "With Pleasure," vocal solo, "Moonlight and Starlight," Hallet Gilbert, Miss Mary Baker; "Wedding March," Sousa; tone poem, "Breezes from the Southern Seas" (new), Myddleton; (a) "Egyptian Serenade" (new), Zamecnik; (b) March, "Sabre and Spurs," Sousa; violin solo, variations, "Romeo and Juliet," Miss Florence Hardeman; caprice, "The Caravan" (new), Hume.

Evening: Overture, "Mignon," Thomas; cornet solo, "Willow Echoes" (new), Simon, Mr. Frank Simon; suite, "Impressions at the Movies," Sousa; (a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Partners," vocal solo, "In Flanders Fields," Sousa (words by the late Col. John McCrae), Miss Mary Baker; memorial, "The Golden Star," Sousa. Interval. A mixture, "Showing Off Before Company" (new), Sousa; (a) Valse Lente, "Kisses" (new), Zamecnik; (b) "Route Marchin," Stock; (c) march, "Bullets and Bayonets" (new), Sousa; violin solo, "Polonaise," Vieuxtemps; Satarelle, "The Bohemians" (new), Hume.

Herald
Boston, Mass.

SEP 17 1919

SOUSA'S BAND PLAYS HERE NEXT SUNDAY

Sousa's band, under the direction of Lt. John Philip Sousa, will give a concert at Symphony Hall on the afternoon of Sunday, Sept. 21. After 29 years of travel throughout America, five tours of Europe, and a tour around the world, lasting more than a year, Sousa continues to hold a distinctive place in concert music. He finds pleasure and remuneration in knowing that his hearers are satisfied with the music, and has often said that the applause of an enthusiastic audience pleases him more than the receipts of his performance.

Address: Providence, R. I.

SOUSA'S BAND DELIGHTS MANY

Returns From World War With
27 Stars on Its Service
Flag.

Matinee and evening performances were given before large audiences yesterday by John Philip Sousa's famous Band and soloists.

Infantry Hall probably never held a more appreciative audience at any time than greeted the great bandmaster, whose absence from the concert stage during the world war years has been sadly missed, but condoned out of patriotism because of the excellent and most loyal service Sousa and his band had rendered during the war. A service flag, showing 27 stars, spoke most eloquently of the character of that service.

One of his newest compositions is "The Golden Star," dedicated to Mrs. Theodore Roosevelt. Another is "In Flanders Field," based on Col. John McCrae's poem, and a third, a truly American wedding march designed to replace those of German origin.

Frank Simon, cornetist, a favorite here, played splendidly, as did Miss Florence Hardeman, violinist, both giving encores in response to imperative demands.

Miss Mary Baker, soprano soloist, almost of the coloratura type, pleased with selections most capably rendered.

The programs:
Afternoon: Moorish Suite, "The Court of Granada," Chapi; saxophone solo, "Nadine" (new), Henton; suite, "American Maid," Sousa, (a) "You Do Not Need a Doctor," (b) "The Sleeping Soldiers," (c) "With Pleasure," vocal solo, "Moonlight and Starlight," Hallet Gilbert, Miss Mary Baker; "Wedding March," Sousa; tone poem, "Breezes from the Southern Seas" (new), Myddleton; (a) "Egyptian Serenade" (new), Zamecnik; (b) march, "Sabre and Spurs," Sousa; violin solo, variations, "Romeo and Juliet," Miss Florence Hardeman; caprice, "The Caravan" (new), Hume.

Evening: Overture, "Mignon," Thomas; cornet solo, "Willow Echoes" (new), Simon, Mr. Frank Simon; suite, "Impressions at the Movies," Sousa; (a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Partners," vocal solo, "In Flanders Fields," Sousa (words by the late Col. John McCrae), Miss Mary Baker; memorial, "The Golden Star," Sousa. Interval. A mixture, "Showing Off Before Company" (new) Sousa; (a) Valse Lente, "Kisses" (new), Zamecnik; (b) "Route Marchin," Stock; (c) march, "Bullets and Bayonets" (new), Sousa; violin solo, "Polonaise," Vieuxtemps; Satarelle, "The Bohemians" (new), Hume.

*Boston Republican
Sept 13/19*

—Admirers of Lieutenant John Philip Sousa, the famous director and composer of popular music, are delighted

to learn that he will bring his famous band of 60 skilled musicians to this city, for a single performance Sunday afternoon, Sept. 21st, in Symphony Hall.

Sousa has just completed his full term of war service, during which he added to the roster of the American navy bandmen more than 3000 trained and highly equipped musicians in uniform. That was in itself a feat in professional as well as in patriotic endeavor.

For more than a generation Sousa's reputation as a conductor and composer has been world-wide. Thirty-five years ago a foreign musical journal bestowed upon Sousa the title of "March King," and it is as a composer of marches that he is best known, his most noted being "The Washington Post," "The High School Cadets," "Semper Fidelis," "Powhatan's Daughter," "The Liberty Bell" and others.

Boston Transcript Oct 29/19

—John Philip Sousa is said to be writing a new march to be called "The Starves and Strikes Forever." [Indianapolis News]

From Post

Boston, Mass

SEP 21 1919

SOUSA'S BAND

John Philip Sousa and his band will give a concert in Symphony Hall this afternoon at 3 o'clock. Sousa is more than ever a national figure because of his remarkable accomplishments for the government as a lieutenant in the United States navy. He spent nearly two years in the government service and was stationed at the Great Lakes naval training station near Chicago. He was given charge of the work of organizing bands for the grand fleet. During the period of the war more than 3000 bandsmen were trained under Lieutenant Sousa's personal supervision.

While in the service Sousa used to say that after the war he wanted to get his old band together—"his boys"—

and now he has realized this. "Did I get my old band together?" said John Philip in answer to a question as to whether or not he had any difficulty in reorganizing his band after the war. "Why, do you know I have with me right now 27 of my boys who served overseas? And they didn't go to France as musicians, either; they went over as plain fighting men, glad to do their share!"

The assisting artist at this concert will be Miss Mary Baker, soprano.



Miss Mary Baker, soprano soloist with Sousa's band, this afternoon in Symphony Hall.

Boston Am Record Sept 18/19

SOUSA'S BAND IN SUNDAY CONCERT

Lieut. John Philip Sousa and his world famous band will be heard at Symphony Hall on Sunday afternoon. After 29 years of prodigious travel throughout America, five tours throughout Europe, and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that John Philip Sousa would be weary of concert-giving and of travel of every sort. In so far as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them in so long as the people are delighted in them, and clamor for them. Sousa has often said that the plaudits of an enthusiastic audience are to him as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where plaudits will pay nothing. Sousa loves his work, else he would not endure it.

AMERICAN

is: **Boston, Mass.**

SEP 16 1919

SOUSA'S BAND.—Lieutenant John Philip Sousa, who will give two concerts next Sunday in Symphony Hall, has extended his fame from America to other continents, and Sousa's Band is now the most popular musical organization in the world. Sousa suits everybody, for reasons as different as the people themselves. He is liked by some for the snap and "go" of his concerts, and by others for the wonderful tone and finish of his band.

Sousa and Band at Symphony Hall

Lieut. John Phillip Sousa and his band, the oldest and best known aggregation of musical talent in the world, will be heard in a concert at Symphony Hall tomorrow afternoon at 3 o'clock. Sousa himself, of world renown as a composer and conductor, will personally conduct his famous band. The band which is his old, original band with which he won international fame. After having relinquished his title of lieutenant in the United States Navy, Sousa gathered "his boys" about him and planned another transcontinental tour. In addition to the 60 musicians, Sousa has engaged several distinguished soloists, Miss Mary Gaker, formerly soprano of the Boston Opera Company; Miss Florence Hardman, the accomplished violinist; Mr. Frank Simonard, and Mr. H. Benne Henton, a well-known saxophone artist.

Boston Mass Sept 17/19

SOUSA AND FAMOUS BAND HERE SUNDAY

Symphony Hall Concert in the Afternoon

Lt. John Philip Sousa and his world famous band will be heard at Symphony Hall on Sunday afternoon. After 29 years of travel throughout America, five tours throughout Europe, and one around the globe lasting more than a year, directing his wonderful organization in concert, it might seem that Sousa would be weary of concert-giving and of travel of every sort. In so far as the concert-giving is concerned, Sousa does not lag or languish in the least.

On the contrary the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them in so long as the people are delighted in them, and clamor for them. It is not for money alone that Sousa endures the fatigue and deprivations of travel; he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more.

He has often said that the plaudits of an enthusiastic audience are to him quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work else he would not endure it.

Traveler Boston, Mass.

SEP 20 1919

SOUSA'S BAND AT SYMPHONY SUNDAY

Lt. John Philip Sousa and his band, the oldest and best know aggregation of musical talent in the world, will be heard in Symphony Hall tomorrow afternoon at 3. Sousa himself, of world renown as a composer and conductor, will personally conduct his famous band.

The band which Sousa will bring to Boston is the original organization with which he won international fame. After having relinquished his title of lieutenant in the United States navy, Sousa gathered "his boys" about him and planned another transcontinental tour. It is a source of great pride to the famous march king that no less than 27 members of his band saw active service overseas fighting under the stars and stripes. Sousa loves to tell how they joined fighting units and were not in musical organizations. In addition to the 60 musicians, Sousa has engaged several distinguished soloists, Miss Mary Baker, formerly coloratura soprano of the Boston Opera Company; Miss Florence Hardman, the accomplished violinist; Mr. Frank Simonard and Mr. H. Benne Henton, a well-known saxophone soloist.

Sousa's coming to Symphony Hall is heralded as one of the most noteworthy musical events of the season. His visits are none too frequent and he is now more than ever a national figure because of his service in the navy.

THE TRUTH ABOUT DR. MUCK

[From the New York Sun]

At last the secret is out. Dr. Muck, the distinguished German conductor of the Boston Symphony Orchestra, returned to the welcoming arms of Berlin, has told the world that his heinous offence against these United States, for which he was subjected to sixteen months of comfortable internment, was the preparation of a score of Sebastian Bach's "Passion According to Saint Matthew" without cuts. This score, he declares, was pronounced by musical experts of the Department of Justice to be a code used in communication with the Berlin Foreign Office, in which, curiously enough, Dr. Muck was employed just before his return to this country.

The story has a singularly familiar flavor. Musicians have on several occasions been arrested for having suspicious musical manuscripts in their possession. Doubtless Messrs. Strinsky and Bodanzky have musical ciphers, scribbled in pencil, yet for some reason they have escaped the observation of the Administration sleuths.

However, Dr. Muck is back in the

fight place. He has conveniently forgotten the years of favor which he enjoyed here, and now regards us as a nation of musical barbarians. We have lost Muck, but we still have Sousa and, as the urbane doctor remarks, he is good enough for us. It is true that Mr. Sousa conducts a military concert band, not a symphonic orchestra. It is also true that he has composed chiefly marches, such as "The Stars and Stripes Forever," which has a remarkably comforting sound to ears incapable of delighting in "Deutschland über Alles."

It is furthermore a fact that during the war Sousa built up a monster musical organization known as the Great Lakes Training Station Band, which lightened many hours of toil devoted to preparing gallant young Americans for the business of chasing the elusive U-boat, a business in which many of them were brilliantly successful.

Yes, Sousa is quite good enough for us; and as for Bach's "Saint Matthew Passion," with the aid of conductors never interned nor deported, we shall enjoy many performances of that mighty masterpiece, which breathes no thought of Teutonism, but voices only the spirit of the Protestant faith.

Traveler Boston, Mass.

SEP 13 1919

SOUSA'S BAND TO BE HEARD HERE

Few persons in the history of music in America so appeal to the gratitude and respect of their countrymen as does John Philip Sousa, who will bring his famous band of 60 skilled musicians to Boston on Sunday, Sept. 21, where he will play an afternoon concert at Symphony Hall.

This extraordinary artist, citizen and patriot has just completed his full term of war service, during which he added to the roster of American navy bandsmen more than 3000 trained and highly equipped musicians in uniform. For more than a generation Sousa's reputation as a conductor and composer has been world wide. Thirty years ago a foreign musical journal bestowed upon him the title of "March King" and it is as a composer of marches that he is best known. His most noted compositions along this line are "The Washington Post," "The High School Cadets," "Semper Fidelis," "Powhattan's Daughter" and "The Liberty Bell."

Boston Mass Oct 6/19

To the Editor of the Post:

Sir—What nationality is Sousa, the bandmaster? If space permits, will you please print a list of his principal marches?

Sousa is a native-born American, (born at Washington, D. C., Nov. 6, 1854). Among his march compositions are the following: "Washington Post," "Liberty Bell," "Manhattan Beach," "High School Cadets," "Semper Fidelis," "The Gladiator," "Stars and Stripes Forever," "Invincible Eagle," "Hail to the Spirit of Liberty," "Hands Across the Sea," "The Charlatan," "The Bride-Elect," "El Capitan," "King Cotton," "The Diplomat," "The Free Lance," "Imperial Edward," "The Glory of the Yankee Navy," "The Fairest of the Fair," "The Federal," "The New York Hippodrome March" and others.

JOHN PHILIP SOUSA

Lieutenant John Phillip Sousa would have been a remarkable figure in the musical affairs of any country. Today he is one of the best known and admired composers in America. Lieutenant Sousa will bring his famous band of 60 skilled musicians to Boston on Sunday, Sept. 21, where he will play an afternoon performance at Symphony Hall.

Sousa has just completed his full term of war service, during which he added to the roster of the American navy bandsmen more than 3000 trained and highly equipped musicians in uniform. That was in itself a feat in professional as well as in patriotic endeavor.

For more than a generation Sousa's reputation as a conductor and composer has been world-wide. Thirty-five years ago a foreign musical journal bestowed upon Sousa the title of "March King," and it is as a composer of marches that he is best known, his most noted being "The Washington Post," "The High School Cadets," "Semper Fidelis," "Powhatan's Daughter," "The Liberty Bell" and others.

Boston Globe Sept 21/19

HONORS PAID TO BANDMASTER SOUSA

Lieut John Philip Sousa, who will lead his band in Symphony Hall this afternoon, has had more honors conferred on him by foreign governments than has any other American musician.

He received from King Edward VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts given by academies, institutions, societies and individuals. He had the honor of appearing before King Edward and his court on two "command occasions," once at Sandringham and once at Windsor.

Eight years ago Sousa and his band started on a tour of the world. It was the first time in history that a musical organization of such great numbers made a tour of the world. Europe, Africa, Tasmania, Australia, New Zealand, Fiji Islands and Honolulu were visited before returning to America, and over 60,000 miles of travel was accomplished by the organization. It is doubtful if such a trip could be made again until another man arises who enjoys the dual popularity of international composer and international conductor.

Everywhere the highest honors and the most flattering receptions were showered upon Sousa, his band and his soloists, and Sousa was able to return to the United States with added laurels to his reputation and added dollars to his savings. The transcontinental tour, which brings him to this city, is the 29th which he has taken in his long career at the head of his own band.

Boston Mass Sept 20/19

SOUSA'S BAND

Lieutenant John Phillip Sousa and his band, the oldest and best known aggregation of musical talent in the world, will be heard in a concert at

Symphony Hall tomorrow afternoon at 3 o'clock. Sousa himself, of world renown as a composer and conductor, will personally conduct his famous band. The band which Sousa will bring to Boston is his old, original band with which he won international fame. After having relinquished his title of Lieutenant in the United States Navy, Sousa gathered "his boys" about him and planned another transcontinental tour. It is a source of great pride to the famous march king that no less than 27 members of his band saw active service overseas under the Stars and Stripes. Sousa loves to tell how they joined fighting units and were not in musical organizations. In addition to the 60 musicians, Sousa has engaged several distinguished soloists, Miss Mary Baker, formerly coloratura soprano of the Boston Opera Company; Miss Florence Hardman, the accomplished violinist; Mr. Frank Simonard and Mr. H. Benne Henton, a well known saxophone artist.

Sousa's coming to Symphony Hall is heralded as one of the most noteworthy musical events of the season. His visits are none too frequent and he is now more than ever a national figure because of his service in the navy.

Sousa's Band of Sixty Musicians to Play Here



JOHN PHILIP SOUSA

Few persons in the history of music in America so appeal to the gratitude and respect of their countrymen as does John Phillip Sousa, who will bring his famous band of 60 skilled musicians to Boston on Sunday, Sept. 21, where he will play an afternoon performance at Symphony Hall.

The extraordinary artist, citizen and patriot has just completed his full term of war service, during which he added to the roster of the American navy bandsmen more than 3000 trained and highly equipped musicians in uniform. For more than a generation Sousa's reputation as a conductor and composer has been world wide. Thirty-five years ago a foreign musical journal bestowed upon Sousa the title of "March King," and it is as a composer of marches that he is best known. His noted marches are: "The Washington Post," "The High School Cadets," "Semper Fidelis," "Powhatan's Daughter" and "The Liberty Bell."

From Post

Boston, Mass.

SEP 24 1919

PERSONAL

John Phillip Sousa, the musical genius and patriot, during his war service, added to the roster of the American navy bandsmen 3000 trained and highly equipped musicians in uniform. It was 35 years ago that a foreign musical journal bestowed upon him the title of "March King"; and the title has been his ever since.

Christian Science Monitor Boston Sept 21/19

John Phillip Sousa composed a descriptive suite called "Impressions at the Movies" that so amused a film-making concern that he has been asked to write a scenario to go with his music.

SOUSAS—THREE GENERATIONS

Herald
Boston, Mass.

BIG THROG GIVES SOUSA GREETING

Opens Sunday Concert
Season at Symphony Hall

The first Sunday afternoon concert of the Symphony Hall series of 1919-1920 was given yesterday by Lt. John Philip Sousa and his band of 60 musicians.

The program was as follows:

Overture, "Thalia".....Jean Gilberti
Cornet Solo, "Willow Echoes" (new).....Simon
"Impression at the Movies".....Sousa
"The Jazz Band in Action"
"The Crafty Villain and the Timid Maid"
"Balance All and Swing Partners"
Vocal Solo, "In Flanders Fields" (Words by the late Col. John McCrea), Miss Mary Baker
Memorial, "The Golden Star" (new) (Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who gave their lives that Liberty shall not perish).....Sousa
A Mixture, "Showing Off Before Company" (new).....Sousa
Waltz, "Kisses" (new).....Zamecnik
March, "Bullets and Bayonets" (new).....Sousa
Violin Solo, "Concerto".....Vieuxtemps
Soprano Solo, "The Bohemians" (new).....Hume

Before the hour of the concert had arrived, the "sold out" signs were displayed, every seat and all available standing room being taken. The enthusiasm of the great audience was shown at the beginning of the program, and was continued until the last selection had been given, with one or more of the "March King's" compositions generously added to each number on the program. The assisting artists added much to the pleasure of the performance.

The unique feature of the occasion was the sixth number, "A Mixture," by Sousa, which began with a harp solo, the harpist being the only occupant of the great stage. He was joined by two of the other musicians, the number then being increased gradually, with soloists and ensemble players, until the entire band was represented on the platform. The pleasure of the audience seemed to be fully shared by the musicians.

As the first encore, "Stars and Stripes Forever," brought forth a burst of applause, so the last one to be given, "The Star Spangled Banner," brought the great audience to its feet.

*Boston
American Sept
9/19*

SOUSA'S BAND TO GIVE SUNDAY CONCERT HERE

Probably there is no other person in the history of music in America who so appeals to the imagination, the gratitude and the respect of his countrymen, as does Lieutenant John Philip Sousa. Lieutenant Sousa will bring his famous band of sixty skilled musicians to Boston on Sunday, September 21, where he will play an afternoon performance at Symphony Hall.

Here are all the John Philip Sousas in existence: John Philip, the 2d, at the left (forty years old), watching John Philip, the 1st (sixty-four years old), teach John Philip, the 3rd (nine years old), how to play the piano. All this happens at Sands Point, L. I., where the March King has his Summer home.

Boston Mass Sept 22/19

SOUSA'S BAND HEARD WITH DELIGHT BY PACKED HOUSE

Sousa and his band played to a crowded and enthusiastic house at Symphony Hall yesterday afternoon. Every inch of standing room was taken and hundreds were turned away. Every number on the program was followed by at least one extra, and the audience greeted old favorites like "El Capitan" and "Stars and Stripes Forever" with outbursts of clapping.

The soloists gave especial pleasure. Miss Baker, formerly of the Boston Opera Company, sang Mr. Sousa's "In Flanders Fields" eloquently and set most of the feet in the audience to beat-

ing time with his "Our Boys Are Home Again," as an encore. Her voice is a powerful and agile coloratura soprano, which carries well.

Miss Hardman's performance of the Vieuxtemps concerto demonstrated her technical skill. She gave a colorful rendition of a familiar "Serenade" as an encore, which delighted the audience. Mr. Simon of the band displayed his skill and taste both as composer and performer in his cornet solo "Willow Echoes," and gave a pleasing encore.

The striking hit was a new piece by Mr. Sousa, called "A Mixture—Showing Off Before Company," which gave every one of the band from the piccolos to the bass tuba a chance to display virtuosity. It is an unusually clever medley, bringing in all sorts of favorite tunes. It starts with "Keep the Home

Fires Burning" played off stage, and then the musicians enter in turn, do their special stunts at the front of the stage and take their places and join the accompaniment, played without any leader, thus showing the skill of the band.

Especially timely in these prohibition times was the introduction of a feeling rendition of "Drink to Me Only With Thine Eyes" and a merging of "When Johnny Comes Marching Home" into "There Are Smiles."

The other new numbers, of which there were several, were all effective, but "Showing Off Before Company" seemed to entertain the players as much as it did the audience, who followed it with keen interest and laughed at the musical jokes as heartily as they would have laughed at spoken ones.

*Boston Herald
Sept 21/19*

SOUSA'S BAND

Sousa and his band, at Symphony Hall this afternoon at 3 o'clock, will have three soloists, Mary Baker, soprano; Florence Hardman, violinist, and Frank Simon, cornetist. The program is as follows:

Overture "Thalia".....Jean Gilberti
Cornet solo "Willow Echoes" (new).....Simon
Mr. Simon.....Sousa
"Impression at the Movies".....Sousa
"The Jazz Band in Action"
"The Crafty Villain and the Timid Maid"
"Balance All and Swing Partners"
Vocal solo "In Flanders Fields" Miss Baker
Memorial "The Golden Star" (new).....Sousa
(Dedicated to Mrs. Theodore Roosevelt)
A mixture: "Showing Off Before Company" (new).....Sousa
Valse Lento "Kisses" (new).....Zamecnik
March, "Bullets and Bayonets" (new).....Sousa
Violin solo "Concerto" Miss Hardman
Soprano Solo, "The Bohemians" (new).....Hume

Sousa's Band Next Sunday Afternoon

Lieut. John Philip Sousa, who has resumed his activities as band leader, will come to Symphony Hall next Sunday afternoon with his famous band of 60 musicians. One may write about the leader without indulging in superlatives for he has gained the gratitude and respect of his countrymen through his service in the United States in peace and war and he is about as well known and admired abroad as he is in this country.

For more than a generation Sousa's reputation as a conductor and composer has been world-wide. Thirty-five years ago a foreign musical journal bestowed upon Sousa the title of "March King" and it is as a composer of marches that he is best known, his most noted being "The Washington Post," "The High School Cadets," "The Liberty Bells" and others.

Boston Globe Sept 14/19

SOUSA AND HIS BAND ON DECK AGAIN

Crowded House Greet Him at Symphony Hall

BY OLIN DOWNES

Symphony Hall was so crowded yesterday afternoon when Lieutenant John Philip Sousa and his band gave their first concert in Boston since the signing of the armistice that people stood in the aisles and crowded them densely the whole length of the hall. This season is Lieutenant Sousa's return to the field in which he has won international fame, following hard and splendid service in training bandmen for the United States army and navy during the war.

27 YEARS ORGANIZED

Tomorrow, at Plainfield, N. J., Sousa and his band, will celebrate the 27th anniversary of the first concert given by that organization, in the same town in which the band inaugurated its career. Only two members of the original band will be present, John Philip Sousa, the leader, and Joseph Norrito, first clarinet and concert master. When the band started Norrito was second instead of first concert master. In the 27 years of his service by the side of his leader, the band has seen five European tours and one tour around the world, and it is probable that John Philip Sousa has done more to give the world examples of genuine American music—music which could come from nowhere but America—than any other composer alive today.

He can make the band instruments speak. A thorough musician, a man of exceptional creative abilities, and one who is past master of the secrets of all band instruments, Lieutenant Sousa has made his organization pre-eminent for qualities of tonal beauty as well as rhythmic precision, clearness of all the parts, fortissimos that are not brassy, pianissimos that have richness and softness and color, and carry to the last inch of listening space in the hall.

Introduces Novelties

The Sousa Band was assisted yesterday afternoon by Miss Mary Baker, soprano; Miss Florence Hardmann, violinist, and Frank Simon, cornetist. The programme was of a lighter character than other programmes which this band leader has offered in Boston, and it contained a number of recent compositions by him. These compositions served to show again the melodic facility of the composer, his ingenuity in orchestration and also in counterpoint. One of the surprises of the afternoon began with the playing of the

simple and pleasing motive from the "Surprise" Symphony of Haydn by trombones—if memory does not fail us—which was kept up and played as a persistent bass accompaniment while instrumentalist after instrumentalist walked on the stage, each playing a fresh tune to add to the melodies already sounding, until six melodies were being played at the same time, while the old Haydn tune kept going in the bass. Four of the melodies added to that of Haydn were "Hail, Hail, the Gang's All Here," the "Sailors' Hornpipe," "Camptown Races" by Stephen Foster, and finally a melody unnamed from a musical sketch of John Philip Sousa. His sketch books are kept to overflowing with melodic ideas jotted down as they occur to the composer.

A composition, "Showing Off Before Company," introduced in turn each group of instruments and several of the instrumental soloists of the band until all were going full tilt. Miss Baker sang Lieutenant Sousa's composition to the poem of Colonel John McCrea, "In Flanders Fields." A cornet solo, "Willow Echoes," of Mr. Simon's composition, played by him, brought resounding applause, as had Miss Baker's performance, and both the solo performance of Miss Hardmann in the Vieuxtemps concerto and the band accompaniment in this concerto made an admirable impression.

After the performance of Lieutenant Sousa's memorial to Colonel Theodore Roosevelt, "The Golden Star," the composer was presented with a floral decoration from the Musicians' Mutual Relief Society.

Three Generations of Sousas—John Philip Sousa, 1st, 2d and 3d



Lt. John Philip Sousa and his band, one of the oldest and best known aggregations of musical talent in the world, will be heard this afternoon at Symphony Hall. Sousa himself, of world renown as a composer and conductor, will personally conduct his famous band.

The band which Sousa will bring to Boston is the original organization with which he won international fame. After having relinquished his title of lieutenant in the United States navy, Sousa gathered "his boys" about him and planned another transcontinental tour. It is a source of great pride to the famous march king that no less than 27 members of his band saw active service overseas under the stars and stripes. Sousa loves to tell how they joined fighting units and were not in musical organizations. In addition to the 60 musicians, Sousa has engaged several distinguished soloists, including Miss Mary Baker, formerly coloratura soprano of the Boston Opera Company; Miss Florence Hardman, the accomplished violinist; Mr. Frank Simonard and Mr. H. Benne Henton, a well known saxophone artist.

Sousa's coming to Symphony Hall is heralded as one of the most noteworthy musical events of the season. His visits are none too frequent and he is now more than ever a national figure because of his service in the navy.

Sousa's Band Today in Symphony Hall

Lieut John Philip Sousa and his world-famous band will give a concert at Symphony Hall this afternoon at 3 o'clock. Several new compositions by Mr Sousa are to be played. These include a suite called "Impressions of the Movies," in three parts; first "The Jazz Band in Action," second "The Crafty Villain and the Timid Maid," and third "Balance All and Swing Partners," which should appeal to movie fans.

Besides this there is a new march, "Bullets and Bayonets," which may remind some in the audience of the fact that 27 of the 60 members of the band saw active service overseas, and a new "mixture" called "Showing Off Before Company." Last, but not least, there is a "memorial piece" called "The Golden Star," composed in memory of

the brave who gave their lives that liberty should not perish, and dedicated to Mrs Theodore Roosevelt.

The assisting soloists will be Mrs Mary Baker, soprano, who sings Mr Sousa's "In Flanders Fields"; Mrs Florence Hardman, violinist, who will play a concerto by Vieuxtemps, and Mr Frank Simon, cornetist, who will render a new solo of his own composition, entitled "Willow Echoes."

The band is now on a transcontinental tour, its first since the end of the war made it possible to reunite the scattered members of the organization.

Boston Herald Sept 21/10

Boston Mass Sept 21/10

From Post

Boston, Mass.

SEP 21 1910

SOUSA'S BAND

Sousa and his band, who come to Symphony Hall this afternoon, will have three soloists to assist in their programme: Miss Mary Baker, soprano; Miss Florence Hardman, violinist; Mr. Frank Simon, cornetist. The programme arranged by the "March King" follows:

Overture, "Thalia," Jean Gilberti; cornet solo, "Willow Echoes" (new) Simon, Mr. Simon; "Impression at the Movies," Sousa; "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," "Balance All and Swing Partners"; vocal solo, "In Flanders Fields," Sousa; Miss Baker; memorial, "The Golden Star" (new), Sousa (dedicated to Mrs. Theodore Roosevelt, composed in memory of the brave who gave their lives that liberty shall not perish); a mixture, "Showing Off Before Company" (new), Sousa; valse lente, "Kisses" (new), Zanecnik; march, "Bullets and Bayonets" (new) Sousa; violin solo, "Concerto," Vieuxtemps, Miss Hardman; saltarelle, "The Bohemians" (new), Hume.

MANY HONORS PAID JOHN PHILIP SOUSA

Conductor Will Give Concert Here Today

No American musician has had so many honors paid him as has Lt. John Philip Sousa, who comes to Symphony Hall today with his original band of 60 skilled musicians for an afternoon performance. He received from King Edward VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French government has given him the Palms of the Academy and the rosette of public instructor; he has the medal of the Fine Arts Academy of Hainault, Belgium, and a large collection of medals, loving cups and various other gifts given by academies, institutions, societies and individuals. He appeared before King Edward and his court on two "command occasions," once at Sandringham and once at Windsor.

Eight years ago Sousa and his band started on a tour of the world. Europe, Africa, Tasmania, Australia, New Zealand, Fiji Islands and Honolulu were visited, and over 60,000 miles of travel was accomplished. Everywhere the highest honors and the most flattering receptions were given Sousa. The transcontinental tour which brings him to this city is the 29th which he has taken in his long career at the head of his own band.

Hartford Times Sept 14

SOUSA'S BAND HERE.

Well Known Director With Original Band at Foot Guard Hall Tuesday.

No American musician has ever had so many honors paid to him as has Lieutenant John Philip Sousa, who comes to Hartford Tuesday, with his original band of sixty skilled musicians to play afternoon and evening performances in Foot Guard hall. He received from King Edward VII. the medal of the Victorian order, which was pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts given by academies, institutions, societies and individuals. He had the honor of appearing before King Edward and his court on two "command occasions," once at Sandringham and once at Windsor.

Eight years ago Sousa and his band started on a tour of the world, which for magnitude and achievement, stands alone in the annals of concert giving. It is the first time in the history of music that a musical organization of such great numbers and highly cultured artists made a tour of the world. Europe, Africa, Tasmania, Australia, New Zealand, Fiji Islands and Honolulu were visited before returning to America, and over 60,000 miles of travel was accomplished by the organization. It is doubtful if such a trip could be made again until another man arises who enjoys the dual popularity of international composer and international conductor. Everywhere the highest honors and the most flattering receptions were showered upon Sousa, his band and his soloists and Sousa was able to return to the United States with added laurels to his reputation and added dollars to his savings. The transcontinental tour which brings him to this city is the twenty-ninth, which he has taken in his long career at the head of his own band.

Post SEP 15 1919
Hartford, Conn.

COLT'S BAND TO PLAY FOR SOUSA

When the world famous band of Lieutenant John Philip Sousa comes to Hartford tomorrow to give a concert at Foot Guard Hall they will hear some good music besides their own according to plans of the Colt's Armory Band who will have the famous musicians as guests after the concert and some popular selections will be provided. A telegram to this effect was sent to Lieutenant Sousa who replied: "The band and myself will be delighted to be with you."

SOUSA'S BAND COMING.

Famous Leader, Discharged From Navy, Takes Up the Baton, With Original Players—At Foot Guard Hall September 16.

Now that John Philip Sousa, the forgotten band leader and composer, has relinquished his title of lieutenant in the navy and started on a transcontinental tour which brings him to Foot Guard hall Tuesday, September 16, for afternoon and evening performances, it is good and grateful to tell of what he did for the country while in its blue. Lieutenant Sousa spent nearly two years in the service of the government. He was commissioned in May, 1917, shortly after the declaration of war and was assigned to the Great Lakes Naval Training station near Chicago, Ill., where he was placed in charge of the work of organizing the bands for the grand fleet.

No less than 1,000 musicians were always under constant training under his direction. These were divided into groups of 250 and Lieutenant Sousa devoted a portion of each day to the drilling of these bands. On special occasions he brought the entire 1,000 bandmen together in a single group and personally conducted what was the largest band that ever played together in the recorded history of the navy. He paraded on several occasions with units of 350 men. More than 3,000 bandmen were trained under his personal supervision during the period of the war.

The band which Lieutenant Sousa will bring to this city is his original band, with which he made his international reputation. It is a source of

pride to him that he was able to gather together these sixty skilled musicians who had been scattered about by war conditions and bring them once again on a triumphal coast to coast tour. It will not in any sense be the band of sailors with which he toured some of the New England cities a few months ago on a recruiting mission for the navy. Tickets for the local concert are now on sale at Sedgwick & Casey, No. 139 Asylum street.

Courant SEP 14 1919
Hartford, Conn.

SOUSA COMING WITH HIS FAMOUS BAND

Now that John Philip Sousa, the unforgotten band leader and composer, has relinquished his title of lieutenant in the navy and started on a transcontinental tour which brings him to Foot Guard Hall Tuesday, September 16, for afternoon and evening performances, it is good and grateful to tell of what he did for the country while in its blue. Lieut. Sousa spent nearly two years in the service of the government. He was commissioned in May, 1917, shortly after the declaration of war, and was assigned to the Great Lakes Naval Training Station near Chicago, Ill., where he was placed in charge of the work of organizing the bands for the grand fleet.

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The band which Lieut. Sousa will bring to this city is his old original band, with which he made his international reputation. It is a source of pride to him that he was able to gather together these sixty skilled musicians who had been scattered about by war conditions and bring them once again on a triumphal coast to coast tour. It will not in any sense be the band of sailors with which he toured some of the New England cities a few months ago on a recruiting mission for the navy. Tickets for the local concert are now on sale at Sedgwick & Casey's music store.

IN THE PLAYHOUSES

These Notices Are Written by the Press Bureaus of the Theaters or Other Attractions With Which They Deal.



JOHN PHILIP SOUSA.

SOUSA HERE TUESDAY.

Famous Bandmaster with His Sixty Original Musicians Comes to Foot Guard Hall.

Now that John Philip Sousa, the forgotten band leader and composer, has relinquished his title of lieutenant in the navy and started on a transcontinental tour which brings him to Foot Guard hall Tuesday for afternoon and evening performances, it is good and grateful to tell of what he did for the country while in its blue. Lieutenant Sousa spent nearly two years in the service of the government. He was commissioned in May, 1917, shortly after the declaration of war and was assigned to the Great Lakes Naval Training station near Chicago, Ill., where he was placed in charge of the work of organizing the bands for the grand fleet.

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now on sale at Sedgwick & Casey's, 139 Asylum street.

From Democrat & Chronicle
Rochester, N. Y.

Germany is accused of breaking the terms of the armistice by selling aircraft to the Swiss. Perhaps the Swiss are anxious to verify the statement that "beyond the Alps lies Italy."

Senator Hitchcock

M. SEP 16 1919

SOUSA'S BAND TO-NIGHT.

Lieutenant and His Band Give Concert at Foot Guard Hall This Afternoon and One This Evening.

No American musician has ever had so many honors paid to him as has Lieutenant John Philip Sousa, who came to Hartford to-day with his original band of sixty skilled musicians to play afternoon and evening performances in Foot Guard hall. He received from King Edward VI. the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts academy of Hainau, Belgium, and a large collection of medals, loving cups and various other gifts given by academies, institutions, societies and individuals. He had the honor of appearing before King Edward and his court on two "command occasions" once at Sandringham and once at Windsor.

Eight years ago Sousa and his band started on a tour of the world, which for magnitude and achievement, stands alone in the annals of concert giving. It is the first time in the history of music that a musical organization of such great numbers and highly cultured artists made a tour of the world. Europe, Africa, Tasmania, Australia, New Zealand, Fiji Islands and Honolulu were visited before returning to America, and over 60,000 miles of travel was accomplished by the organization. It is doubtful if such a trip could be made again until another man arises who enjoys the dual popularity of international composer and international conductor. Everywhere the highest honors and the most flattering receptions were showered upon Sousa, his band and his soloists and Sousa was able to return to the United States with added laurels to his reputation and added dollars to his savings. The transcontinental tour which brings him to this city is the twenty-ninth which he has taken in his long career at the head of his own band.

Hartford Times Sept

SOUSA COMING.

Bandmaster With Original Bandmen to Play at Foot Guard Hall Sept. 16.

The week beginning Monday, September 22, will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week," in recognition of the fact that on Monday, September 22, 1892, John Philip Sousa at Plainfield, N. J., gave the first concert of Sousa and his band, and at the same time gave to the world his "Liberty Bell" march, which has become, in the twenty-seven years which have elapsed, one of the most famous ever written. The composition of this number was inspired by the fact that at about that time, in 1892, the revered liberty bell was for the first time in its history taken from Independence hall, Philadelphia, and transported to Chicago, where it was subsequently looked upon by countless thousands of Americans at the Chicago world's fair.

Residents of this city will have an opportunity to see the illustrious Sousa before this memorable event in his life as a conductor and composer for his New England tour will bring him to Hartford on Tuesday, September 16, where he will play, afternoon and evening, in Foot Guard hall.

MARTIAL, JAZZ AND CLASSICAL AIRS.

All Included in Enjoyable Program by Sousa's Band.

PLAYERS 'SHOW OFF' IN SOLO NUMBERS

"Golden Star," in Memory of Soldier Dead, One of Many Marches.

The familiar strains of Sousa's famous marches, "El Capitan," "The Stars and Stripes Forever," "U. S. Field Artillery," "Sabre and Spurs," "Manhattan Beach," "Hands Across the Sea," and other well known compositions of John Philip Sousa were received with enthusiasm Tuesday by Hartford audiences at both the afternoon and evening concerts of Sousa's band in Foot Guard hall. Sousa led his band of sixty players with the same zest, spirit, and vigor, that he displayed in 1892 and his visit here will be one that will long be remembered by Hartford music lovers.

The war atmosphere was evident on the program when Miss Mary Baker, sang "In Flanders Fields." Miss Baker sang this song with deep feeling and emotion. On the completion of this number she responded with another war song, "For the Boys are Home Again."

The other number that was most impressive and sombre was Sousa's new memorial march, "The Golden Star." This music was dedicated to Mrs. Theodore Roosevelt and composed in memory of those who had paid the supreme sacrifice. A heavy largo was evidenced here and a melodic but funereal theme, interwoven with the sounding of "taps," made this number an impressive one.

Two freak numbers one called "Impressions at the Movies" and the other "Showing Off Before Company" varied the program and were productive of much humor and laughter. The first was a realistic interpretation of a jazz band in action and the scene of the crafty villain of "The Desperate Demon" type in the movies was well depicted and contrasted with the timid maid by the variety of instruments in the second part of this piece, which finished up with a pleasing march entitled "Balance All and Swing Partners."

"Showing Off Before Company" was the other novel number when one by one members of the band marched upon the stage and showed the audience their individual talents. This selection opened with the harpist playing "Annie Laurie" and as the beautiful tones of his instrument wafted his way throughout the hall the popularity of the harp was evident. Flutists, saxophone players, slide trombonists, cornetists, experts with French horns, bassoons, drums and other instruments then appeared in rapid sequence and old time melodies intermingled with the latest numbers kept the audience in a constant state of expectancy as to what the next was going to be.

Two of the numbers played that appealed especially to a Connecticut audience were the "Second Connecticut March" and the piece called "Route Marchin," a musical version of the famous Kipling poem written by Stock of New Haven, a young Yale graduate of a few years ago. Sousa's new march "Bullets and Bayonets" followed and the forceful music seemed to depict the bursting star shells, the barrage, and the going over the top.

In passing it would seem remiss not to mention the work of Frank Simon, cornetist, and Miss Florence Hardman, violinist, soloist. Mr. Simon in his cornet and trumpet solos won the house from the very start and his wide range, and the sweetness of tones produced convinced those present of the rich mellow notes that brass instruments can possess when in the hands of an artist.

His opening number, "Willow Echoes" written by himself, was one of the finest pieces of cornet solo work that a Hartford audience has ever been privileged to listen to. The echo effect he produced as the mellow tones softened and disappeared into the distance from whence faint echoes could be heard before entirely disappearing, was a rare display of the cornetist's art.

Miss Hardman the violin soloist, played the "Concerto" by Vieuxtemps, and the "Witches Dance" by Kuzedo, and Dardela's "Serenade" for encores. Her numbers were well received.

Closing with "The Bohemians" a new march by Hume, and "The Star Spangled Banner," Sousa's band completed a diversified program of martial, jazz, and classical airs, that added more glory to his fame as "The March King." The band plays in Bridgeport today.

MUCK AND SOUSA

At last the secret is out. Dr. Muck, the distinguished German conductor of the Boston Symphony orchestra, returned to the welcoming arms of Berlin, has told the world that his heinous offence against these United States, for which he was subjected to 16 months of comfortable internment, was the preparation of a score of Sebastian Bach's "Passion According to St. Matthew" without cuts. This score, he declares, was pronounced by musical experts of the Department of Justice to be a code used in communication with the Berlin Foreign Office, in which, curiously enough, Dr. Muck was employed just before his return to this country.

The story has a singularly familiar flavor. Musicians have on several occasions been arrested for having suspicious musical manuscripts in their possession. Doubtless Messrs. Stranisky and Bodanzky have musical ciphers, scribbled in pencil, yet for some reason they have escaped the observation of the Administration sleuths.

However, Dr. Muck is back in the right place. He has conveniently forgotten the years of favor which he enjoyed here and now regards us as a nation of musical barbarians. We have lost Muck, but we still have Sousa, and, as the urbane doctor remarks, he is good enough for us. It is true that Mr. Sousa conducts a military concert band, not a symphonic orchestra. It is also true that he has composed chiefly marches, such as "The Stars and Stripes Forever," which has a remarkably comforting sound to ears incapable of delighting in "Deutschland uber Alles."

It is furthermore a fact that during the war Sousa built up a monster musical organization known as the Great Lakes Training Station Band, which lightened many hours of toil devoted to preparing gallant young Americans for the business of chasing the elusive U-boat, a business in which many of them were brilliantly successful.

Yes, Sousa is quite good enough for us; and as for Bach's "St. Matthew Passion," with the aid of conductors never interned nor deported, we shall enjoy many performances of that mighty masterpiece, which breathes no thought of Teutonism, but voices only the spirit of the Protestant faith.—
New York Sun.

Bridgeport Post Sept 15/19

SOUSA'S HONORS.

No American musician has ever had so many honors paid to him as has Lieut. John Philip Sousa, who comes to Bridgeport on Wednesday, Sept 17 with his original band of 60 skilled musicians, to play afternoon and evening performances in the Casino. He received from King Edward VII the medal of the Victorian order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French government has given him the Palms of the academy and the Rosette of public instructor; he has the medal of the Fine Arts academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts by academies, institutions, societies and individuals. He had the honor of appearing before King Edward and his court on two "command occasions," and once at Windsor.

Eight years ago Sousa and his band started on a tour of the world, which, for magnitude and achievement, stands alone in the annals of concert giving. It is the first time in the history of music that a musical organization of such great numbers and highly cultured artists made a tour of the world. Europe, Africa, Tasmania, Australia, New Zealand, Fiji Islands and Honolulu were visited before returning to America, and over 60,000 miles of travel was accomplished by the organization. It is doubtful if such a trip could be made again until another man arises who enjoys the dual popularity of international composer and international conductor.

Hartford
Courant
20 Sept 17

SOUSA AND BAND WIN HIGH FAVOR

Military Marches Abound
While Novelties Are
Pleasing.

WAR ATMOSPHERE EVIDENT IN MUSIC

"Field Artillery" and Other
Descriptive Numbers
Highly Satisfying.

For the first time in about nine years, John Philip Sousa came to Hartford yesterday and his band gave two enjoyable concerts at Foot Guard Hall, both of which were well attended and highly enjoyed. Of course many people will recall his appearance with the Great Lakes Training Station Band last year, but in the preliminary notices of his present tour, the press department was careful to state that this was not the band heard at that time.

His band at the present time is made of musicians—not sailors—and the redoubtable John Philip was in his best mood and gave us his interpretation of his marches with the same swinging vigor as of old. And it is the marches which were the basis of his concert. Many of these naturally were not listed on the program but at the conclusion of each announced number there came one of the favorite melodies. Some were new—marches conceived through contact with the soldiers and sailors. Practically all the important divisions of the service were represented through such compositions as "U. S. Field Artillery," "Sabers and Spurs" and "Bullets and Bayonets." There was the proper color in each of these—the heavy and dogged boom in the artillery march, and the galloping horses depicted by the xylophone in his cavalry number.

From Ledger
Newark, N. J.
21. 12/20/19

SOUSA PAYS TRIBUTE TO RACHMANINOFF

In a recent issue of a musical magazine John Philip Sousa writes as follows of Rachmaninoff, the composer:

"Perhaps there are no people with greater imagination than the Americans. Being the most youthful of nations, we are like children absorbing the thrills of a fairy story. We probably show a keener interest in the affairs of the world than the older nations. Therefore, we place anyone who has accomplished great things on our mental throne, and bow with admiration. As a people we are devoid of envy, and are jealous only of our honor. Let any man give the world anything worth while and we take him to our hearts. It is so with Rachmaninoff. With a name but a myth to us in his early days, we took him and placed him in the garden of those we admire.

"In any attempt to name the great men in musical art, Rachmaninoff must be seriously considered. A long and happy life to him."

When Rachmaninoff plays here on a week from tomorrow Newark will very likely pay homage to this great Russian genius.

able in a more... The Golden Star, which Sousa wrote in memory of those "who gave their lives that Liberty should not perish," and which he dedicated to Mrs. Theodore Roosevelt. Here he utilized a heavy largo—a melodic but funereal theme and wove in the call of "taps" to good advantage. There were many other Sousa writings—eleven in all, including encore numbers. There was the old "Manhattan Beach March," "The Stars and Stripes Forever," with its usual battery of cornets and trombones, but there were other than march themes. Two of these might be called freaks. The first, a suite, was termed "Impressions at the Movies." In the first movement the theme purports to represent the jazz band in action, but there was little of the usual jazz—a trifle noisy and hurried—but far from the pestiferous jazz. The scene of the crafty villain and timid maid was more decisively outlined, the various instruments playing the human parts in a definite and amusing way. The last theme which was called "Balance All and Swing Partners" did not seem to have anything particularly to do with the movies. It was written in good march form and was a pleasing individual number, although far too nervous and hurried in its movement to ever be popular as a march.

The other Sousa freak number was called a mixture and was headed, "Showing Off Before Company." This "mixture," well named, took the place of the former stunt of the musicians leaving the platform gradually during the playing of a selection until only the drummer is left. Instead the opening strains are played "off stage" at the close of the intermission. The harpist comes in, plays a solo, and then is joined by the clarionets in a very pleasing trio. The other wood instruments arrive and are heard in a number well fitted to their type of melody. Four horns appear and play a quartet, then come other groups, the flutes, trombones, French horns, cornets, a sextette of saxophones, the piccolos with a tambourine and a couple of bassoons. The xylophone is given its opportunity. The band swings into a march, Sousa picks up his baton. They are off again. It was interesting in that it introduced the individual values of the various instruments, and it was amusing.

Throughout the whole concert there was a spirit of good fellowship. No one came in a critical musical frame of mind, for no one expects a perfect exhibition of symphonic music, but they did expect music of a popular type, a large measure of Sousa marches and plenty of good wholesome music noise and they got it, and enjoyed and asked for more and got that also, for Sousa is not stingy with his program, and there is just one intermission, no more. The concert began promptly at the time announced and ended at 10:45 o'clock, with two audiences, within and without the hall, quite satisfied.

There were three soloists, Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and Frank Simon, cornetist. All of these were satisfactory artists and each one received a spontaneous tribute for their work, but to paraphrase a famous saying, "the band's the thing."

Bridgeport Times Sept 18/19

CONCERT SHOWS SOUSA STILL MARCH KING

John Philip Sousa is still the "March King," as was evidenced by his compositions and his conducting at the Casino last night. One regrets that the two-step is dead as no other music makes the feet so eager to step as does a martial air. A survey underneath the seats was proof enough of how the audience felt, as most everybody was trying to keep time to the stirring strains.

The program was varied sufficiently to suit all tastes. Sousa's compositions predominating which was as it should be, if the applause was any criterion. It would be difficult to state which individual number was the best liked, since the applause was spontaneously generous at the conclusion of each rendition.

"Showing Off Before Company" was particularly pleasing, giving, as it afforded, an opportunity for each class of instrument to have a solo, introducing some wonderful effects. "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt, was rendered in a splendid manner and brought to mind the memory of the brave who gave their lives that Liberty shall not perish.

The assisting artists, Miss Florence Warman, violinist; Miss Mary Baker, soprano, and Frank Simon, cornetist, were encored several times. They graciously responded.

The Casino was over-crowded with an appreciative audience and accorded Sousa a fine reception. Sousa still retains his notable characteristics in conducting his orchestra

which have made him a target for the mimics for the last quarter of a century.

From
Post Express
Rochester, N. Y.

In Musical Circles MAUD POWELL RECITAL.

Older concert-goers will remember the rare delight occasioned by the playing of a girl violin prodigy as soloist with John Philip Sousa and his famous band in Rochester some years ago, when the great American bandmaster was in the heyday of his popularity. They and the younger generation of music lovers will be delighted to know that this same girl, since elevated to world-wide fame and recognized on two continents as the foremost violinist of her sex and conspicuous among the greatest masculine interpreters of the violin, will return to Rochester in the person of Maud Powell for a concert in Convention hall on December 4th, under the local management of V. W. Raymond, whose first season as a concert manager already bears the earmarks of pronounced success.

Philip Hale, the stern Boston critic, writes of Maud Powell as follows: "To speak of her mechanism at this day would be impertinence, for her abilities have long been recognized by two continents. The greater the task to which she devotes herself, the more quickly do her skill, her brains, her soul respond."

Dexterous as are her slim fingers, Maud Powell's chief appeal is said to be through her warmth of temperament—through the vital tone that speaks without alloy direct from a great heart, and through a dainty, refined, womanly personality that compels the listener, regardless of nationality or the quarter of the globe from which he hails.

Miss Powell's appearance here next month, while under the management of Mr. Raymond, will be a special engagement apart from the regular Raymond concert series. However, in order to bring this feature within the range of all lovers of violin music and admirers of Miss Powell's remarkable work, a special popular price scale will prevail.

Enquirer
BUFFALO N. Y.

Today's Birthdays

John Philip Sousa, famous bandmaster and composer, born in Washington, D. C., sixty-five years ago today.
Ignace Jan Paderewski, the once fa-

Journal
Syracuse, N. Y.

Why not organize a band?
This is the question that is being put forward just now by members of the American Legion Posts of Syracuse and vicinity.

It is pointed out that steps in this direction have already been taken by organizations of former service men in many of the principle cities of the country.

That the solution to the problem should be an easy one is admitted by those in a position to know. There is plenty of talent in sight and it should not take long to secure the nucleus for a good musical organization.

With one double B bass, E flat tuba, one B and two tenor slide trombones, two French horns or F flat altos, solo B flat cornet, together with a first and second, B and E. saxophones, one E flat and two B flat clarinets, piccolo, baritone or euphonium, and the "Battery," a good start could be made.

Lieutenant Porter Post has been in communication with John Philip Sousa, the March King, relative to his writing an "American Legion march." The reply was to the effect that Mr. Sousa had already considered a quickstep of this nature, and was only waiting for the necessary inspiration.

Democrat & Chronicle
Rochester, N. Y.

SOUSA DELIGHTS LARGE AUDIENCE WITH MARCHES

Great Enthusiasm Aroused
by Familiar Tunes.

FEATURES MEMORIAL NUMBER

Lieutenant Sousa Sets "In Flanders Fields" to Music—Favorite Marches Still Exert Charm—Band Springs Novelty in Program.

There are few men who can hope to be the supreme master of the particular thing they pick out for their life work, and when such a rare individual happens along he is deserving of all honor and praise. Lieutenant John Philip Sousa is undeniably the March King of the world and a leader of a military band without a close rival.

Lieutenant Sousa has returned from the war with an enviable record and has gathered together an organization that delighted an enthusiastic audience in Convention Hall last evening. Everybody loves a military band, especially when it is Sousa's band, and still more especially when it is Sousa's band playing Sousa's marches.

The program showed but few of the old favorites, but these Lieutenant Sousa saved for the encores. They all came, "El Capitan," "United States Field Artillery," "The Gliding Girl," "Semper Fidelis," "Manhattan Beach March," and finally, "The Stars and Stripes Forever." The latter is the march which one always thinks of in connection with John Philip Sousa, and his band played it last night with all the energy and strength with which it should be played. The "Field Artillery March" was another stirring number with the familiar song of the artillerymen recurring frequently.

"The Golden Star" Takes.

The overture was from "Mignon," and Lieutenant Sousa conducted it with great skill. Particularly beautiful were the several brief passages for the harp. Sousa's suite, "Impressions at the Movies" was something in the way of a novelty, the three parts being respectively called, "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners." The band did not seem to be quite able to reach the heights—or is it depths?—of the jazz bands, but the second part of the suite was delightfully amusing.

A new composition was "The Golden Star," dedicated to Mrs. Theodore Roosevelt in memory of the brave who gave their lives that Liberty might not perish. It was Sousa in a new vein. The composition is an impressive one, with its part for the cornets, playing taps on muffled instruments.

Novelty Is Interesting.

The real novelty on the program was "Showing Off Before Company," which followed the one intermission. The musicians off stage began playing "Keep the Home Fires Burning;" the harpist strolled up to his instrument and played a number of old songs, the audience thinking it was being done to fill in the time before the next number. He was soon joined by several piccolo players. From then on came groups of the different instruments—cornets, trombones, saxophones, flutes, tubas, basses, saxophones, bassoons—and each group was given an opportunity to show off. One set gave a burlesque Salvation Army meeting, and the tunes ranged from "Hail, Hail, the Gang's All Here," to "I'll Say She Does." A humoresque on the popular "Smiles" was another selection that was amusingly conceived and done.

Frank Simon was the cornet soloist, playing as his first number one of his own compositions, "Willow Echoes." Mr. Simon produces a beautiful tone and is exceedingly skillful in the florid passages designed to show off the soloist. For encores he used the Italian folk song, "O Sole Mio," and Mrs. Carrie Jacobs Bond's "Just a Wearin' For You," playing both with great sympathy.

Woman Singers Heard.

Miss Mary Baker and Miss May Stone were the vocalists and both pleased the audience with their songs. Miss Baker sang Lieutenant Sousa's setting to Colonel John McCrae's immortal "In Flanders Fields," which many consider the greatest of the war lyrics. Mr. Sousa has given it an interesting setting, but one feels that he was not so successful here as he was in "The Golden Star," nor does he reach an achievement comparable to that he holds in the march field. Miss Stone gave the coloratura air from "Mignon" and the ever-welcome "Carry Me Back to Ole Virginia."

Convention Hall was crowded last evening to greet Lieutenant Sousa on his return from service. Every seat was filled and many were glad to buy standing room. The engagement was for one night only, and was under the Rochester management of James E. Furlong.

FOUND GUILT OF COERCION

Dougherty vs. M. Sept 9/19

NOTED VIOLINIST WITH SOUSA BAND

Music lovers will have a rare treat in store for them when Miss Florence Hardeman visits this city as the violin soloist of Sousa and his band, which will fill an engagement at the Trent Theatre September 22. Miss Hardeman is an American violinist who has won for herself an enviable reputation from the Atlantic to the Pacific. Lieutenant Sousa himself considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada as assisting artiste, is also a great admirer of Miss Hardeman's work. She has appeared as soloist with some of the leading symphony orchestras of the country, and with the New York Glee Club at Carnegie Hall, New York, the Rubenstein Club, at the Waldorf, the New York Criterion Club and at the Sunday concerts at the New York Hippodrome.

Among Miss Hardeman's choicest possessions is Ole Ball's rare old Amati violin. This splendid instrument was presented to her by Cincinnati patrons of music who also sent her to Europe, where she studied under the famous master, Leopold Auer, in Russia.

From *OCT 26 1919*
Knickerbocker Press
Albany, N. Y.

SOUSA'S ENDORSEMENT "ON BACK" ACCEPTED

Bandmaster John Philip Sousa, captain of harmony, was entertained at a special dinner recently as a token of appreciation for the favors he had conferred upon Cleveland during the war period. In the course of the dinner he told this little story.

While in an eastern city with his band he closed a business deal with a New York man and gave him a check for a considerable amount. The man took John Philip with him to the bank. The cashier looked at the check and he looked at the man who presented it. "I don't recognize the signature," he said.

"Here is Mr. Sousa," said the man. "He'll identify it."

"But I don't recognize Mr. Sousa," said the cashier.

By that time the employees had gathered around and were enjoying the situation. Then John Philip slowly turned around with his famous back to the cashier and for a half dozen seconds conducted an imaginary band. The bank employees roared with delight, and the cashier thereupon remarked:

"The endorsement on the back is accepted!"

CALL

ss: Newark, N. J.

OCT 12 1919

SOUSA'S NAME.

Lieutenant John Philip Sousa, the famous bandmaster, recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant himself told the story, it makes a most interesting yarn.

"If there is one thing I dislike more than any other, it is to spoil a good story," said he. "I remember vividly my infantile contempt for the punk-headed pirate who told me that Jack, the Giant Killer, never existed, and I clearly recall my underlying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow, without life and substance. I also despised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn."

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked, S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic."

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years."

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever."

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not shake them. My parents were opposed absolutely to race suicide, and were the authors of a family of ten children. Many of these are living and married and doing so well in the family line that I should say that in about 1932 the name Sousa will supplant that of Smith as our national name."

"Seriously, I was born on November 6, 1854, on G street S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the great white dome. I was christened John Phillip at Dr. Finkel's church on Twenty-second street N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

Sousa And His Band.

JOHN PHILIP SOUSA and his band will appear at the Lyric Theatre one night only, Tuesday, September 23. This will be the only opportunity music lovers in this vicinity will have this season of hearing the famous bandmaster and his organization together with his group of distinguished soloists.

Since Lieutenant Sousa left the navy, where he conducted the Great Lakes Naval Band, the largest musical organization in the history of the world, he has

made a somewhat extended tour of the United States and Canada and everywhere has met with an enthusiastic welcome. Before the beginning of the war the tours of Sousa's Band were annual events and always were tremendously successful, but the present tour has far surpassed anything known before in point of receipts, attendance and enthusiasm.

Sept 14/19
Sousa and his band are
AS POPULAR AS BEFORE

Delights Audiences at the
Cambria Afternoon
and Evening

Sousa and his band; Sousa, the inimitable march king and greatest of American composers, delighted Johnstown audiences at the Cambria theater at both matinee and evening performances yesterday and all the charm and exquisite beauty of musical repertoire was brought out in a manner known only to Lieut. Sousa and his group of distinguished and excellent musicians.

Sousa and his band never fail to please and delight audiences, from the fact that his programs are so arranged that they include selections which must appeal to every class of music lover. From the heavy marches of his own composition and classical overtures to the light fantasies and musical farces, such as "Impressions at the Movies" and "The Jazz Band in Action," the numbers include every sort of composition which could be desired by the varying tastes of the audiences.

Among the selections rendered by the musicians yesterday were several of Sousa's new compositions, among these being "Wedding March," dedicated to the American people; "Sabre and Spurs," "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt in memory of the brave who gave their lives that liberty shall not perish, and another excellent march, "Bullets and Bayonets."

New Wedding March.

"Wedding March," one of the new compositions, was written by Sousa in May, 1918, at the request of the American Relief legion, which adopted a resolution asking him to compose a wedding march for American brides and recommending that it be universally adopted by all Americans, to whom it is respectfully dedicated.

Other new selections played yesterday, but not composed by Lieut. Sousa, were "Spanish Fantasia" (Tavan); "Egyptian Serenade" (Zamecnik); "Thalia," overture (Jean Gilberte), and "The Bohemians," satarelle (Hume).

Lieut. Sousa and his band will always claim one of the warmest spots in the hearts of the American people, who never seem to tire or show the least weariness whenever the organization appears in concert.

The artists assisting him on his tour are Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and Frank Simon, cornetist.

State Journal
Columbus, Ohio
Sept 27 1919

SOUSA'S NAVY WORK.

Concerning Lieutenant John Philip Sousa, who brings his famous band to the Hartman Sunday night, The Listener says in the New York Sun:

"No less than 1000 musicians were always under constant training under his direction. These were divided into groups of 250 and Lieutenant Sousa devoted a portion of each day to the drilling of these bands. On special occasions he brought the entire 1000 bandsmen together in a single group and personally conducted what was the largest band which ever played together in the recorded history of the navy. He paraded on several occasions with 350 men. More than 3000 bandsmen were trained under his personal supervision during the period of the war."

Sept 15/19
Sousa's Band
THRILLS LARGE,
SELECT CROWD

The Illustrious Bandmaster
With Musicians Entertains
In City As None
Other Is Able To Do—
Many New Features Noted

It is a well-known fact that when the band—any band—plays, even though there is no one in sight when the music begins, in an incredibly short time, apparently from nowhere, an enthusiastic crowd gathers. But when Sousa's band plays, all of America listens!

The Mishler theatre was entirely too small last evening to accommodate the admirers of the inimitable bandmaster and composer whose genius has given expression to the soul of America; who has set to music the very heart beats of his countrymen and who can, with all truth, be designated as the "idol of the people," in the American realm of music.

A maid who was chided by her employer for being unable to tell him what good the Sunday sermon had done her, called his attention to the clean clothes hanging on the line and said, "You see those clothes? They have come through the wash—sweet and clean, yet they are unable to discuss the process that produced this result."

FEELING OF EXALTATION

The crowds attending the concert last night probably were unable to give expression to the play of their emotions invoked by the music, but they had a feeling of exaltation nothing else could induce. It would be perfectly proper to describe the audience as being breathless. The fact of the matter was that everybody held their breath in suspension for fear of breaking in on the unity and intensity of the emotion aroused.

To few men is it given to have such absolute command of an audience as to Sousa. He moulded the hundreds of his audience last evening into one great receptive instrument and directed their moods and emotions whither he would.

What struck the interested observer particularly was that even during the intermissions, the faces of the crowd were strained toward the stage with the most acute expectancy to catch the first glimpse of the great leader on his reappearance, and to catch the first note struck up by his wonderful organization.

HIS OWN COMPOSITIONS

This season Sousa has several of his own compositions in his repertoire which are entirely new, given to the public for the first time. One of them "A Mixture, Showing Off Before Company," is brimful of novelties and is pervaded with a rollicking, illusive humor that carries away his audience with laughter. It serves to stamp the composer as a real humorist, who has succeeded in catching the very essence of laughter and setting it free through the bubbling, tuneful measures of his music. At the same time it breathes the spirit of victory.

The others are "Bullets and Bayonets," and a Satarelle, "The Bohemians," both of which, if possible, give additional glory to the fame of Sousa.

DISCOVERER OF "FINDS"

He has in the past showed himself an adept at discovering musical "finds." He has two this season, Miss Mary Baker, soprano, and Miss Florence Hardman, violinist, both of whom have talents that must inevitably achieve for them careers of international fame in their respective fields.

Mr. Mishler is a real beneficiary to the people of Altoona, in that he spares no effort to secure for them the best talent the concert and histrionic stage afford today. He deserves the hearty congratulations of the public for what he accomplishes in the educational and cultural development of the community by giving the people access to the best in music and the dramatic art, and only through his business prestige was he able to bring

Dubuque News
Sept 15/19
SOUSA COMING
TO DUBUQUE TO
GIVE CONCERT

John Phillip Sousa, world famous band leader, will come to Dubuque on October 22, for the first time in several years. Manager Rosenthal made arrangements Monday morning for



bringing the noted band here and they will give two concerts in the afternoon and evening at the Majestic.

This is the first comprehensive tour Mr. Sousa has undertaken since his year and a half service in the naval reserve from which he was recently discharged. After leaving the navy the band leader gathered his musicians for a tour of the country. Sousa is well remembered as the genial leader with the twinkling eyes behind the familiar glasses. He presents a slightly different appearance than when here last, for he is minus the beard.

Sousa is best remembered for his marches which set the feet of a score of nationalities tapping as his baton directed the performances of the ever popular "Stars and Stripes."

John Philip Sousa

With and Without His Beard



SOUSA'S CONCERTS

GREAT LEADER AND BIG BAND DELIGHT TWO AUDIENCES.

Oskaloosa had the great Sousa and his band Friday for two concerts, matinee and evening, of equal brilliance and excellence. The afternoon crowd was not as large as it might have been, but it was responsive and the merit of the program was not wasted. The evening attendance was large and almost filled the big Chau-tauqua auditorium where the concerts were given. It was a regular Oliver Twist crowd, always asking for more. An encore was demanded following each and every listed number of the program in the evening concert and sometimes two and three.

An unexpected treat came in response to the crowd's insistence on one occasion when the great director gave the "Missouri Waltz," one of the pieces that made Frederic Knight Logan famous. And it was played with an interpretation and a finish that held the great audience spellbound. "Summer Showers," a new publication of Mr. Logan's, was another regular number of the program and it received a hearty reception.

Soloists afternoon and evening were well received and the rare talent of each and every one of them received full recognition. In the afternoon H. Benne Henton, saxophone, and Frank Simon on cornet, were exceptionally clever. Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, met all expectations, and their work fell upon appreciative ears.

While the programs were largely of Sousa compositions, the music was immensely popular and it pleased the crowd to honor this intrepid leader and master composer. He is a class by himself and is unapproachable.

During the evening program, a little after nine o'clock, the elements took a part in the concert. The thunders tried to compete with Sousa's bass section and was promptly drowned out. The rains retaliated and tried to drown out the concert, but when the trombone section in "Showing Off Before Company" — a clever stunt, by the way,—played "Till the Clouds Roll By," from "Oh, Boy," the showers had to give way for the joke was on the weather.

In this particular number the instrumentation of the band appeared in sectional or solo work that the audience might have a better idea of the composition of the organization. Every instrument from double bass and drums and traps to the piccolo, and from trombone section to bassoon. In the exhibition work of this piece the boys did wonderful execution, obtaining effects that were as unsurpassed as they were unusual and surprising.

The ensemble work of the band was truly marvelous, a master work obtainable by no one but the great Sousa. And Oskaloosa was fortunate to have secured this great concert organization this season.

The band was brought to Oskaloosa by Knights of Pythias Lodge No. 58. The big leader gave Mr. Logan promise several years ago that he would visit Oskaloosa again while en tour. Then came the war and this is the first opportunity for redeeming his word.

Among the band men was a former Oskaloosa lad, Professor Arthur C. Davis, who years ago played the clarinet here. He was later a member of the Iowa State band under the leadership of Phinney, and is now a

soloist with the Sousa band. He be remembered by the old time colony of this locality. Professor Davis when not traveling with Sousa director of the Illinois State band job of some big proportions. He a prominent Knight Templar, The second degree Mason, a Son of American Revolution, and an all good fellow. It is thirty years he has been in the old home town. Davis said it was good to be back the old home town again. The son of Professor Davis, John Moore Davis, was deputy secretary of state of Iowa back in the early days of politics.

Conductor Fred Jewell of the Iowa Brigade Band was right at home among the band men of the Sousa aggregation. He located several of his former band boys of the Hagbeck-Wallace circus band which directed a number of years.

One of the marches played by the trombone section during the evening program, in "Showing Off Before Company" was a Jewell work and the band makes frequent use of the Fred Jewell compositions.

Messrs. C. L. Barnhouse, the Iowa Music Publisher and Band Master Jewell had quite a visit with Lieut. Sousa Friday afternoon and the two exchanged gossip of the band world. Incidentally the town of Oskaloosa received numerous compliments at the hand of the big leader. Mr. Barnhouse furnishes the band with considerable music, regularly and numbers of the band boys visited the Oskaloosa publishing house on First avenue early during the day.

While the threatening weather the day cut the attendance at the concerts it is believed the patronage was sufficient to about meet the expenses. The surplus, if any remains after the treasury of the Knights of Pythias which fathered the enterprise but the Ppthians feel that the glory of an entertainment of this character is remuneration in itself in having afforded the public an opportunity of hearing the best that is to be had in this line.

SOUSA'S BAND COMING TO DUBUQUE

ROSENTHAL BOOKS ARTISTS FOR MAJESTIC THEATRE OCTOBER 22.

Through the efforts of Jake Rosenthal, Sousa's band will be heard in Dubuque at the Majestic theatre Wednesday, October 22. Mr. Rosenthal is personally acquainted with Sousa and arranged last week to bring the band, which is composed of sixty-five pieces, to Dubuque for a matinee and evening performance. Sousa, with his famous band, is making a trans-continental tour and will come here from Milwaukee. Mary Baker, coloratura soprano, and Florence Hardeman, violinist, will be heard at both performances.

From News SEP 21 1919 Baltimore, Md.

Sousa's Band

The season is opening somewhat earlier than usual, the initial concert being that by Sousa's Band at the Lyric Tuesday night of this week.

Sousa undoubtedly has the most efficient band organization in the United States and his concerts are always stimulating. He will present several soloists at the Lyric engagement and the program will be uniformly of high standard, though a

number of popular pieces will, of course, be included.

The things selected comprise several of Sousa's new compositions, such as "Mignon," "Willow Echoes," "Impressions of the Movies," "In Flanders Fields," "The Golden Star," "Kisses" and "The Bohemians."

Vatican Choirs.

Soloists Coming With Sousa's Band



Miss Florence Hardeman



Miss Mary Baker

Sousa's Band will give a concert next Tuesday at the Lyric. Miss Florence Hardeman is an accomplished violinist. Miss Baker is the soprano soloist.

Winnipeg Free Press July 1919

WORLD FAMOUS BANDMASTER



LIEUT. JOHN PHILIP SOUSA.

JOHN PHILIP SOUSA IS A CRACK SHOT

Famous March King Takes Relaxation at Traps and With Game Shooting

Game shooting and trap shooting are the hobbies in which relaxation is sought after each season of strenuous work, by John Philip Sousa, lieutenant U.S.N.R.F., whose famous band will be heard in Winnipeg the first three days of next week. During the entire time that the United States was in the war relaxation of every kind was practically forgone by Mr. Sousa while he devoted his whole energy to training and sending overseas or to naval stations more than 2,700 bandmen. During that time he had his headquarters at the Great Lakes naval station at Chicago and the inspiration poured into the "jackies" by Sousa's bandmen in training for war duty was given much credit for the increase in the number of recruits at the station from 40,000 to 175,000.

When the war ended, Mr. Sousa retained his interest in the boys who had enlisted for service at the front, and of 54 men who now comprise his band, 31 wear service stars. The engagement in Winnipeg has been arranged as part of the return trip after playing the western fairs at Calgary, Edmonton and Saskatoon. The band will also play at the Brandon fair and at Regina; it will then jump to Montreal. Although Sousa has had regular engagements in Toronto and Montreal for the past 20 years, and appeared once in Winnipeg about 20 years ago, this is his first tour of the Canadian prairies.

His reception in the west is described as marvellous. The directors of the Calgary and Edmonton fairs wrote expressing their appreciation of the large part which he had taken in making the fairs a greater success than ever before. At Calgary the receipts were \$43,000 over the best of previous years. In Edmonton last year's receipts were doubled and at Saskatoon the Tuesday evening performance was attended by 15,000 people.

Feted by Public Bodies

Mr. Sousa was much feted by various public bodies, was entertained at government house in Edmonton and was the guest of honor at meetings of the Rotary clubs and other organizations. A social affair has been arranged in his honor for next Tuesday at Government House here and the Rotary club is to entertain him on Wednesday at the Fort Garry hotel.

Mr. Sousa's career as a band leader covers 27 years. He has made two complete tours of the world, has visited Europe five times and proudly wears on his breast the decoration of the Victorian Order placed there by His Majesty George V. Many of the people who heard him in the west

had paid homage to his masterly qualities as a conductor many years ago in old London, Glasgow, or perhaps Edinburgh. That he has staunch admirers anxiously awaiting his appearance in Winnipeg is evidenced by the fact that one man drove 80 miles from his farm to Winnipeg in order to secure 6 tickets for the performance next Monday evening.

Has 500 Compositions

While public performances have claimed so much of his time, he has found spare hours in which to create 500 band compositions and 5 complete operas. His Victory Loan March, reproduced by machine, made a place for itself among the "best sellers," when 385,000 records were bought in the first three months. "The Canadian Patrol," one of his most popular marches with the westerners, was arranged by Herbert Clark, of Huntsville, Ont. Another popular number was the musical setting of "Flanders Fields," sung by Miss Mary Baker. May Stone also accompanies the troupe as a vocalist.

The freshness of personality which the great conductor preserves amid his strenuous labors is attributed to the vigor with which he throws himself into other interests when the musical season ends. He is now booked straight through until January 10, 1920. On January 11 he will start for Georgetown, South Carolina and will spend four weeks shooting deer, ducks, and wild turkeys on a preserve of 10,000 acres which he keeps up there in partnership with 9 other sportsmen. He has three saddle horses, and in February they will go north with him to Delaware, where he will follow the circuit of trap shooting contests, averaging about 35 miles a day on horse back. As regularly as clock work he follows this programme each year, returning refreshed to his labors about May 1.

While in the west he took part in trap shooting contests at Calgary, Edmonton and Saskatoon. So well did he like the country that he is negotiating to secure a game preserve near Edmonton.

EVENING SUN

Baltimore, Md.

THE THREE ARTS

MUSIC DRAMA PAINTING

Lieut. John Philip Sousa, who is bringing his world-famous band to the Lyric next Tuesday evening, was asked recently why it is that his band is different from others, to which he replied: "The answer lies in the drilling that my men have. Without any egotism I can say that, first of all, my familiarity with every instrument and every instrumental section of the band is absolute. I began my musical career as a violinist and I studied harmony and effects. Foreign bandmasters have expressed surprise at my orchestration. The 'Tannhauser' overture, which represents Wagner in his most careless mood, was so built up by me that Europeans expressed the greatest surprise and delight—it was almost new to them. Now, when new members come into the band, they are likely to insist upon playing in the accepted and conventional manner. If you hear the band you will be aware before long that there is neither a brass predominance nor a reediness. Those are 'effects' that many bands give and that I will not have. New members of the band will often play with stridency. 'That is not the way to play that passage,' I will say. 'But that is the way I have always played it,' will likely be the response. 'But it is not our way,' I will tell him. 'It sticks out like a sore thumb.' Perhaps he will acknowledge I am right; perhaps he will not. At any rate, it will not be long before he will note that the old members of the band are playing without obtrusiveness of any section, and, after a short time, the new musician will be playing as one of his group, with due regard to the other sections and with a result of obtaining the effect that I believe to be the distinguishing mark of my band."

This band concert will be the first musical event of the current season. As now constituted, the organization has many old members, one of them a veteran who has been with Sousa since the band was formed, 27 years ago. He was absent from his desk for one year when, during one of Mr. Sousa's European tours, he remained in this country at the request of his wife. J. O. L.

INSON

SOUSA'S BAND AT LYRIC

Program Of Unusual Interest To Be Given This Evening.

Lieut. John Philip Sousa and his famous band of 60 players will give a concert this evening at the Lyric, when a program of unusual interest and variety will be presented. The soloists of the organization are: Floreice Harde-man, violinist; Mary Baker, coloratura soprano; Frank Simon, cornet virtuoso; Louis B. Fritze, flute; H. Benne Henton, saxophone; Joseph Marthage, harp; Joseph Norrito, clarinet; Ralph Corey, trombone, and Joseph Greene, xylophone, the latter being the creator of jazz music for talking machines.

The more recent compositions by Lieutenant Sousa from which he will choose his encore numbers are: "When the Boys Come Sailing Home," "Sabre and Spurs," "In Flanders Field," "Solid Men to the Front," "Lovely Mary Dernelly," "The Liberty Loan March," "Field Artillery," "The Golden Star," "The Wedding Bells," "The Love That Lives Forever," "Semper Fidelis," which is the march of the "Devil Dogs," and "The Stars and Stripes Forever," one of his most famous pieces of writing.

COME IN
AND HEAR

SOUSA March Records

on Columbia and Edison
Records. Many of this
famous conductor's
March compositions have
been recorded and are
exceptionally good.

Come in and let us
play them over for you.

WINNIPEG PIANO CO. PORTAGE
M.C.

Winnipeg Free Press July 22/19

Baltimore Star Sep

First Night Audience Gave Sousa Bandmen Tremendous Ovation

Unprecedented Enthusiasm Greeted Climax of Rapid Succession of Patriotic Numbers—Humorous Numbers Freely Interspersed—Two Soloists Score With Excellent Vocal Selections

SOUSAS band dragged deep-lunged bravos from the throats of the initial audience at the Industrial Bureau Auditorium last night, at the opening concert of his series here. Toward the close of the second half of the programme the enthusiasm reached a pitch quite unequalled in the annals of Winnipeg's musical history, and the audience—temperamentally averse to excited demonstration of feeling—let themselves go completely.

Sousa is a great musical optimist. He is the Charles Dickens of music. Throughout his compositions their runs just that vein of valiant optimism that endeared Dickens to the world. And there is something Dickensian in the fecundity of his imagination, in the gamut of human feeling that his melodies reach and stir, in the swift transition from humor to pathos that makes a Dickens novel or a Sousa concert vibrate every chord of human experience. His encores, too, came with that lavish generosity with which Dickens supplied his millions of waiting readers with instalments. There is in both men the urge of the 'universal provider.' They want more than anything else to give, give—keep on giving.

In no respect is the analogy more true than in respect to the humor

A Great Ovation.

There followed a quite different climax at the end of the next group of numbers. "My Cairo Love," a melodious number by Zamecnik, was followed by the "Sabre and Spurs March"; and this was succeeded, after a vociferous encore, by the unforgettable "Stars and Stripes Forever." Enthusiasm was close to the breaking point at its close, but the full height of appreciation was not reached until Sousa, returning to his desk, carried the band through "The Canadian Patrol"; when deafening applause and a unison of voices yelling 'bravo' gave Sousa the greatest ovation any musician ever received in Winnipeg.

The overture to "Mignon," which opened the bill, and "The Southern" which closed it, were well received; while the newly composed "Golden Star" March struck a deeper note to which Sousa's auditors responded with more reserved but not less sincere appreciation.

Two Fine Soloists.

Miss May Stone, the first soloist, rendered the difficult "Will You Love When The Lilies Are Dead" (Sousa), with a delicate understanding of the theme, and her high, lyric soprano, although somewhat marred by the poor acoustics of the building, proved immensely pleasing in this number, and even more so in her encore,

the old favorite "Carry Me Back To Old Virginny." Miss Stone is a coloratura soprano who is more at home in operatic numbers, and will probably be heard to better advantage in the later programmes.

Miss Mary Baker's big voice, warmth of tone, and generally pleasing manner charmed her audience in the beautiful setting Mr. Sousa has made to Col. McCrae's "In Flanders Fields." She threw her whole soul into the rendition of this tensely dramatic song, thrilling the audience with her interpretation of the exquisite words and music. It is perhaps one of Sousa's most effective compositions.

The solo cornet work of Frank Simon, and the little bit of saxophone solo work by F. Benne Henton, were of an extremely high order; while the individual work by all the bandmen in the opening

which Sousa gets into his programmes. It is broad, but never vulgar; scintillating but never quite frivolous. It has something of that delightfully atmosphere of some of Dickens' great comic characters, of some of the Gilbert and Sullivan operas, and—of Alice in Wonderland. This is particularly true of his two remarkable pieces—"Impressions at the Movies" and "Showing Off Before Company."

In the former piece the audience probably considered the "jazz band in action" a somewhat pale parody of the real thing; largely because Sousa has refused to step over the line of what he calls 'musical harlotry.' But in "The Crafty Villain and the Timid Maid," the former figured by the bazon and the latter by the oboe, the delicious humor completely captivated the auditors.

"Showing Off Before Company" brought the band back in little groups, after the intermission, in a series of solos, duets, trios, quartets, etc., culminating in a finale that kept the audience in high good humor throughout. The humorous variations on "Smiles" which followed as an encore, introducing a dozen or more extraneous tunes as widely divergent as Tosti's "Goodbye" and "The Elephants Went Into the Ark," closed a period of fifteen minutes or so during which the big house abandoned itself to the quaint and ingenious humor of these two remarkable compositions.

Balto American Sept 6/19

Florence Hardeman is the violin soloist with Sousa's Band. She is an American violinist, who has won an enviable reputation from the Atlantic to the Pacific. Lieutenant Sousa himself considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman made a tour of the United States and Canada as assisting artist, is also a great admirer of her work. Miss Hardeman has appeared with the leading symphony orchestras of the country. One of her choicest possessions is Ole Bull's rare old Amati violin.

"Mixture" of the second part of the programme, gave the audience a splendid opportunity to judge the merits of the entire organization.

At the close of the programme Mr. Sousa introduced to the audience Mr. Wilton-Dart, former bandmaster of the 184th battalion, and a divisional bandmaster in France, who conducted the orchestra in a rendition of his own newly-composed "Victory March." At a rehearsal in the afternoon the visiting conductor highly complimented Mr. Dart on his stirring composition, which was enthusiastically received by the audience, even after such a feast of marches. It will no doubt be heard here frequently in the future.

SOUSA HERE TONIGHT

March King Will Give Concert at Lyric.

The very air is surcharged with throbbing, rhythmic music today at the approach of Lieut. John Philip Sousa and his band, for the "march king" will give a concert tonight in the Lyric Theater at 8:15 o'clock, and he and his "forces" are not far from there now.

Mr. Sousa's concert will be the first big public event of Baltimore's new musical season, and he will undoubtedly have an enthusiastic reception, not only due to his early-earned fame, but also due to the excellent service he rendered the United States government during the world war in training band musicians, which necessitated his absence from the formal concert field.

News

Baltimore, Md.

EX-OFFICERS GRIND OUT MUSIC

But Disabled British Veterans Find It Humiliating Experience.

(From the Westminster (England) Gazette.)

An extraordinary story comes from Bloomsbury, where two ex-officers have taken to organ grinding.

When seen by a representative of the journal both men wore officers' tunics, flannel trousers and soft hats. He who turned the handle wore also the ribbon of the Military Cross and the silver badge and carried gloves.

From the organ came the cheerful strains of the Sousa march. On the back of it was this placard: "1914—Not too proud to fight. 1919—Not too proud to ask a gratuity."

In addition to gloves, the organ grinder carried a stick, as he was limping rather badly. It was for his benefit, his companion said, that this desperate adventure had been undertaken.

"I am not at the last gasp myself," he added, "but I couldn't see my friend go into the street by himself. He decided on this step last week, and we took out the barrel organ this afternoon. Something had to be done. He cannot get work, and he cannot get his gratuity. And he cannot live on a pension of £20 a year."

He and the organ grinder joined up in 1914 and fought in Gallipoli.

The organ grinder was 21 years of age, he added, and was at Malvern School when war broke out. He did not want to burden his "people." "And now we're taking the organ back," he concluded. "We had no idea the experience would be so humiliating. All the money we have received has come from laborers and poor women."

From American

Baltimore, Md.

SEP 18 1919

After 29 years of prodigious travel throughout America, five tours throughout Europe and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that John Philip Sousa would be weary of concert-giving and of travel of every sort. Insofar as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. Sousa and his band and special soloists will appear at the Lyric Theater on Tuesday night, September 23, in a program of special interest.

rom STAR
 Address: 14 Baltimore, Md.
 Date: E SEP 20 19

Baltimore News Sept 20/19

News
 Baltimore, Md.

SOUSA AND HIS BAND

Lieut. John Philip Sousa, the most famous bandmaster the world ever has known, will bring his huge organization of 60 players to the Lyric Theater, Baltimore, for one night only, Tuesday, September 23. This will be a gala event for the musical history of Baltimore, for it has been several years since Lieutenant Sousa and his band have been seen in this city.

When war against Germany was declared Mr. Sousa immediately offered his services to his country, and being given the rank of lieutenant in the Navy, organized the Great Lakes Naval Band, which came to be the largest band in the world and did more for naval enlistment than any one factor.

Late last spring Lieutenant Sousa called back all his old musicians who had been separated by the war and organized a transcontinental tour, which is the first he has made since 1914. Previous to that Sousa's tours have embraced the entire world, he having encircled the globe during the season of 1911-12.

That Sousa's memory was still fragrant with the public has been evidenced by the enormous crowds which have attended all his concerts during his present tour. It has proved thus far most successful to the point of receipts and attendance that he ever has known.

Surrounding the bandmaster are such soloists as Miss Frances Hardman, violinist; Miss Mary Baker, concert soprano of note; Mr. Frank Simon, cornet virtuoso; Mr. Lewis B. Fritze, flutist of the Philadelphia Orchestra; Mr. H. Benne Henton, saxophonist, whose phonograph records are world famous; Mr. Joseph Marthage, harpist; Mr. Joseph Norrito, clarinetist; Mr. Ralph Corey, trombonist; Mr. Joseph Greene, xylophonist, who is the creator of jazz music for phonographs.

Late compositions by Lieutenant Sousa and others, which are to be heard at the concert, include: Mignon; Willow Echoes (new); Impressions at the Movies, the Jazz Band in Action, the Crafty Villain and the Timid Maid, Balance All and Swing Partners, In Flanders Fields, the Golden Star (new); Showing Off Before Company (new); Kisses (new); Bullets and Bayonets (new); Concerto and the Bohemians (new).

TOM COYNE WITH "FRENCH BABIES" FOLLY



JOHN PHILIP SOUSA & HIS BAND LYRIC THEATRE NIGHT SEPT 23

Baltimore News
 E SEP 19 1919

Sousa's Band To Play Here.

Bringing with him many of the musicians who helped to make him famous in days gone by, Lieut. John Philip Sousa, now a plain citizen again, will appear with his band for one concert at the Lyric on Tuesday night next. It will be the first time Lieutenant Sousa has been here since he brought his famous Great Lakes Naval Station band to aid in Liberty Loan work.

Sousa's Band.

John Philip Sousa will bring his famous band to Baltimore next Tuesday evening, when he will give a concert at the Lyric Theatre. The Sousa Band is an unique organization in that it is an American institution, created by an

American, conducted by an American and built on American lines. Lieutenant Sousa was conductor of the United States Marine Band for 12 years, during the Spanish War he was the honorary musical director of the Sixth United States Army Corps and in the recent War of Wars he was a lieutenant of the line in the United States Naval Reserve Forces, and created, at the Great Lakes Naval Station, in Illinois, the largest body of band musicians ever known, numbering 1,000, from absolutely raw material, giving them a repertoire that proved a big asset in the recruiting of the United States Navy.

The musicians who will be heard here Tuesday next, however, are his own trained men, many of whom have been working under his baton for the last quarter of a century. Lieutenant Sousa will present, as always, a carefully chosen program of classic numbers, playing his own stirring marches and dance pieces as encores and interludes.

Solo numbers will be given by Florence Hardman, violinist, and Mary Baker, coloratura soprano; the band soloists including Frank Simon, cornet virtuoso; Louis B. Fritze, flute; H. Benne Henton, saxophone; Joseph Marthage, harp; Joseph Norrito, clarinet; Ralph Corey, trombone, and Joseph Greene, xylophone.

Evening Star
 Baltimore, Md.



JOHN PHILIP SOUSA & HIS BAND LYRIC THEATRE NIGHT SEPT 23

SOUSA AND HIS BAND

The twenty-ninth tour of John Philip Sousa and his band will include his appearance at the Lyric Theater, Baltimore, on the night of Tuesday, September 23, and this promises to be the most important musical event of the year.

The war interrupted the annual Sousa tours, for at that time the famous bandmaster gave up all his work to enlist in the Navy, where he served his country by organizing the Great Lakes Naval Band, which probably did more for naval recruiting during the war with Germany than any other one factor.

When the band comes to the Lyric Theater on September 23 it will be composed of 60 musicians, led by Sousa himself, with a dozen soloists, all skilled in their respective lines. These include such musicians as Miss Frances Hardman, violinist; Miss Mary Baker, concert soprano of note; Mr. Frank Simon, cornet virtuoso; Mr. Lewis B. Fritze, flutist of the Philadelphia Orchestra; Mr. H. Benne Henton, saxophonist, whose phonograph records are world famous; Mr. Joseph Marthage, harpist; Mr. Joseph Norrito, clarinetist; Mr. Ralph Corey, trombonist; Mr. Joseph Greene, xylophonist, who is the creator of jazz music for phonographs.

That Sousa Concert.

Sousa's Band made such an agreeable impression that it is pleasant to consider it in retrospect. Instead of showing the vicissitudes of time, this truly remarkable organization—it is celebrating this year its 27th anniversary—seems to have been quite rejuvenated, so to speak. Another effect of "grim visaged war" perhaps.

There's no two ways about it. Sousa's Band has no equals in this country, and it is doubtful if it has any in the whole world. The way it played the other night demonstrated really amazing technical precision, and nothing could have better proved the virtuosic proficiency of the players than "Showing Off Before Company," one of Lieutenant Sousa's new compositions, or rather arrangements. This was one of the most amusing numbers imaginable, and while it had a decided vaudevillian flavor, it was nevertheless so splendidly performed that it had a genuine artistic significance.

Another of the bandmaster's recent works that entertained me enormously was "Impressions of the Movies," in which there was as much fresh humor as in Carpenter's "Adventures in a Perambulator," albeit the latter work is in an entirely different vein and does not suggest burlesque.

Music of the sort Sousa presented, like a breezy guest, is always welcomed, provided one is not asked to welcome it too frequently. And it is even more so when it is given "in the dead vast and middle" of the season, when we are required to give thought to the weighty problems, the profundity and abstract questionings of the master works.

There is invariably strong appeal in music that is virile, clean in intent and wholesome in effect. The compositions that are least pretentious of esoteric value, that are fundamentally concerned with strongly marked melody and sharply accented rhythms, are the ones that strike the quickest response from the heart of the people.

Who knows? Perhaps in the long run they create the most beneficial influence. At least after a steady absorption of anemia, decadence and frequently downright salaciousness through the medium of modern and

ultra-modern "chefs d'oeuvre" they are splendidly stimulative.

From American

Baltimore, Md.

SEP 7 1919
 SOUSA AND HIS BAND.

The twenty-ninth tour of John Philip Sousa and his band will include his appearance at the Lyric Theater, Baltimore, on the night of Tuesday, September 23, and this promises to be the most important musical event of the year.

During the concert Lieutenant Sousa will play many of his latest compositions, including "When the Boys Come Sailing Home," "Saber and Spurs," "In Flanders Field," "Solid Men to the Front," "Lovely Mary Donnelly," "The Liberty Loan March," "Field Artillery," "The Golden Star," "The Wedding March," "The Love That Lives Forever," "Semper Fidelis" (The March of the Devil Dogs), and "The Stars and Stripes Forever," the greatest march ever written.



JOHN PHILIP SOUSA & HIS BAND LYRIC THEATRE NIGHT SEPT 23

Sousa Sketches An Interesting Anecdote About The Romantic Origin Of His Name

Lieut. John Philip Sousa, the famous bandmaster, recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the Lieutenant himself told the story it makes a most interesting yarn.

"If there is one thing I dislike more than any other, it is to spoil a good story," said he. "I remember vividly my infantile contempt for the punk-headed pirate who told me that Jack, the Giant Killer, never existed, and I clearly recall my underlying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow, without life and substance. I also depised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item ap-

peared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not shake them. My parents were opposed absolutely to race suicide, and were the authors of a family of ten children. Many of these are living and married and doing so well in the family line that I should say that in about 1992 the name Sousa will supplant that of Smith as our national name.

"Seriously, I was born on November 6, 1854, on G street S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the great white dome. I was christened John Philip at Dr. Finkel's church, on Twenty-second street N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

SOUSA THRILLS AN IMMENSE AUDIENCE

Great Host At The Lyric Concert Accords Enthusiastic Reception To March King.

Before one of the largest audiences to which he has ever appeared in this city, Lieut. John Philip Sousa directed his world-famous band at the Lyric Tuesday night in the first concert he has given here since he gained so much additional prestige by his service during the war.

Every seat in the house was taken, and hundreds stood or sat, *à fresco* fashion, on the floor. It was a noisily enthusiastic audience, and it must be said that the concert in every respect justified both the tremendous crowd and the riotous applause.

Program Largely Popular.

The event was delightful from start to finish. It was not at all "highbrow," for with the exception of the overture to Thomas' "Mignon," which was read beautifully and with orchestral delicacy of shading, and several less important numbers, the program was frankly of a popular nature. There was considerable that had not the lightest intrinsic artistic value, but everything was presented so supremely well and the arrangements were so skillful that it was all joyously justified.

The evening was almost entirely *à la Sousa*. Five of the stated numbers were selected from the bandmaster's newer compositions, and the fine old marches—"Manhattan Beach," "King Cotton," "Stars and Stripes Forever" and others—were given as encores.

Able Soloists Assisted.

Among the Sousa compositions were also two serious works, a setting of McRae's "In Flanders Fields," for soprano, and "The Golden Star," composed in memoriam to those who lost their lives in the war and dedicated to Mrs. Theodore Roosevelt. Both of these numbers were effective and contained no little atmosphere.

Mary Baker, the soprano soloist, displayed a light soprano voice of good quality that was heard to much better effect in the Sousa song than in the vocal waltz from the first act of Gounod's "Romeo et Juliette," sung as an encore.

Florence Hardman proved herself a violinist of marked technical proficiency and emotional capacity. Instead of playing the program number assigned to her, vaguely mentioned as a "Concerto" by Vieuxtemps, she gave the same composer's Polonaise and two encores with considerable brilliance and richness of tone.

Frank Simon, cornetist, the other soloist, was also splendidly received. He plays his own theme and variations called "Willow Echoes" with excellent taste. W. W. B.

SEP 21 1919

Balto American

SEP 21 1919

Balto American



SOUSA AND HIS BAND.

PHOTO BY WHITE
JOHN PHILIP SOUSA
AND HIS BAND
AT THE LYRIC
SEPT 23RD

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m SUN

Address: Baltimore, Md.

SOUSA AND HIS BAND

JOHN PHILIP SOUSA and his band will appear at the Lyric Theatre, one night only, Tuesday, September 23. Since Lieutenant Sousa left the navy, where he conducted the Great Lakes Naval Band, the largest musical organization in the history of the world, he has made a somewhat extended tour of the United States and Canada and everywhere has met with an enthusiastic welcome.

Among the soloists who will be heard will be: Miss Frances Hardman, violinist; Miss Mary Baker, concert soprano; Mr. Frank Simon, cornet virtuoso; Mr. Lewis B. Fritze, flutist of the Philadelphia Orchestra; Mr. H. Benne Henton, saxophonist; Mr. Joseph Marthage, harpist; Mr. Joseph Norrito, clarinetist; Mr. Ralph Corey, trombonist, and Mr. Joseph Greene, xylophonist.

During the evening Sousa and his band will play many of the conductor's latest compositions, including "When the Boys Come Sailing Home," "Saber and Spurs," "In Flanders Field," "Love-ly Mary Donnelly," "The Liberty Loan March," "Field Artillery," "The Golden Star," "The Wedding March," "The Love That Lives Forever," "Semper Fidelis" (the March of the Devil Dogs), "Solid Men to the Front" and "The Stars and Stripes Forever."

John Philip Sousa, the march king, who with his band is coming to Baltimore.

SEP 24 1919

**LYRIC
Sousa's Band.**

Sousa and his band were at the Lyric last night, and the veteran leader and his band of 60 were at their best. There was a military swing to the entire program. He and his men have just been released from the service, and had not the military note been predominant there would have been something missing.

"The Golden Star," a majestic and impressive memorial march written by Sousa and dedicated to Mrs. Theodore Roosevelt, was the most notable number on the program. It was composed in memory of the fallen heroes, and the wonderful sweetness of its deep melody mingled with the sadness of its harmonies. "In Flanders Field," a vocal solo, composed by Sousa as a setting for that great war poem by the late Col. John McCrae, also is an impressive lament and was sung with feeling by Mary Baker.

Dashing Sousa Of Old.

The dashing military music of the Sousa of old was furnished by his new march, "Bullets and Bayonets," which carries with it the heat and rush of battle and none of that military note was lost in his encores—"Sabre and Spurs," "El Capitan" and "Field Artillery." This feature of the program failed to reach its pinnacle, however, until the leader swung his men into the crashing notes of "The Stars and Stripes Forever." Spirited enthusiasm had greeted all the numbers but the swing of this composition by Sousa, which was one of the war fa-

Balto Eve Sun

avorites, literally carried away the audience.

Frank Simon rendered "Willow Echoes," a new cornet solo of his own composition, with fine effect, and Florence Hardman, violinist, executed with charming effect Vieuxtemps' brilliant concerto. A new waltz by Zamecnik, entitled "Kisses," was very slow and dreamy and suggested all the tenderness its name implies.

During the intermission band members, singly and in groups, played old English ballads and other familiar melodies.

m SUN

Address: Baltimore, Md.

OCT 29 1919

Music To His Ears.

From the Des Moines Register.
A profiteer is a business man who thinks his cash register furnishes better music than Sousa's band.

ress: Baltimore, Md.

SEP 24 1919

SOUSA AND HIS BAND STIR CROWD IN LYRIC

Open Local Music Season With Vigor; Three Soloists Featured.

WORK OF HIGH QUALITY

Sousa and his band, with three special soloists, opened Baltimore's latest annual season of music in the Lyric Theater last night, and for two and one-quarter hours, with one brief intermission, they stirred the audience which filled the seats and standing-room of the theater. When it is considered that Lieutenant Sousa progressed rapidly from number to number of the program and that encores were numerous, together with the length of the concert, the plentifulness of the offering may be perceived. The program was arranged with skill.

Although Lieutenant Sousa's concert organization has been reorganized only recently following his excellent work for the United States government during the World War, the band has acquired the vigor, precision, capacity and style for which Lieutenant Sousa is noted. This is obviously possible because its members individually are equipped for their work. Their technical mastery is admirable, and there is a personality behind their work—revealed in the incidental and extended solos, etc.—which vitalizes it all. The performance of the program was of notably high quality and in different respects merited serious consideration by the most serious musicians.

Miss Mary Baker, soprano, sang the vocal solo in "In Flanders Fields," the music by Lieutenant Sousa and the words by the late Col. John McCrae. Miss Florence Hardman, violinist, played the solo of a Viennese concerto. Mr. Frank Simon, cornetist and a leading member of the band, played the solo in a new work of his own, "Willow Echoes." All of these compositions are scored for soloists and band. Miss Hardman played two additional pieces. The work of each soloist was deft.

To enumerate all the excellencies of the concert would require unlimited time and space, for "there was something doing" all the time; and it commanded the attention. Many of the instrumental feats were amazing in their good effect and brilliant command of difficult technique.

Lieutenant Sousa was represented by a number of compositions, including marches of early and recent composition, "In Flanders Fields," a memorial—"The Golden Star," dedicated to Mrs. Theodore Roosevelt—and the amusing and illuminating "Showing Off Before Company."

J. N. H.

Baltimore, Md.

SEP 21 1919

Sun



THIS TRIO OF SOUSAS
Includes The Great Bandmaster,
His Son, John Philip, Jr., And His
Grandson, John Philip, Third, Who
Was Having His First Piano Lesson
Photo by Wild Studio, New York

CHRONICLE-TELEGRAPH

ress: Pittsburg, Pa.

SEP 13

SOUSA TO LEAD HIS BAND IN TWO CONCERTS HERE



FLORENCE HARDEMAN

Sousa will lead his band in two concerts here September 26. There will be a matinee in the Nixon Theater and a night concert in Syria Mosque. The soloists include Mary Baker, soprano; Florence Hardman, violinist; Frank Simon, cornetist; Louise Fritze, flute; Benne Henton, saxophone; Joseph Marthage, harp; Joseph Norrito, clarinet; Ralph Corey, trombone, and Joseph Green, xylophone. As the week will be known as Sousa Anniversary Week, all the favorite Sousa marches will be played.

News SEP 21 1919
Baltimore, Md.

SOUSA CONCERT TUESDAY

Famous Bandmaster Will Bring Organization To The Lyric.

The concert to be given by Lieut. John Philip Sousa's Band at the Lyric Tuesday night will be the first the celebrated organization has given in this city for several years, though it was heard at Liberty loan events.

When war against Germany was declared, Mr. Sousa immediately offered his services to his country, and being given the rank of lieutenant in the Navy, organized the Great Lakes Naval Band, which came to be the largest band in the world, and did more for naval enlistment than any one factor.

Late last spring Lieutenant Sousa called back all his old musicians who had been separated by the war and organized a trans-continental tour which is the first he has made since 1914. Previous to that Sousa's

tours have embraced the entire world, he having encircled the globe during the season of 1911-12.

A number of well-known soloists will appear at the Tuesday night concert.

LEADER

Pittsburgh, Pa.

MISS SEATTLE DOES SHIMMY

Terpsichore Hungry Gang of Gobs Uses Sidewalk for Dance Pavillion

REAL, JAZZY MUSIC

"Some jazz, some jazz, there, Mr. Sousa!"
"Atta boy—how 'bout that shimmy tune?"

Mr. Sousa, as the band leader was dubbed, must have caught these words. He waved his arms on all cylinders. And that music; the melody tingled the old tootsies and made them tap the pavement rhythmically.

And how that terpsichore-hungry gang of gobs stepped! As old man Sousa gesticulated the sidewalk audience and the band was imbued with pep. Below a shimmering festoon of incandescents over Fourth avenue, near Vine street, Seattle, the band crashed out a syncopation; dainty slippers tapped and heavy-soled gob boots tramped, tramped and the dance was on.

Stepping out on that Fourth avenue pavement, no matter how graceful, pretty or absorbing the partner, was ultra-strenuous. Right here check up a credit mark for Miss Seattle. A warm Chinook breeze wafted carefully set strands of hair out of place and created a need for frequent dabs of the poudre de riz. And her hat was awry by some crowded dancer and her feet stepped on by naval shoes.

Did Miss Seattle, under these disturbing conditions, desert the ship?

She did not; furthermore, she was there with bells whenever old man Sousa gesticulated his perspiring bandmen into action.

And that is why Miss Seattle is voted a mighty good fellow today among the gobs of the new Pacific fleet.

Determined, relentless and tireless, Mr. Sousa and his band poured forth melody after melody. Every hit in ragtime was rendered from jazz to a certain syncopation dangerously akin to that much-mooted shimmy. And there was the old-fashioned waltz, which everybody knew how to dance, and dancing the slow waltz rhythm, under the radiance of festooned lights and the softer glow of a moon above, must have carried the eastern gobs back to the Saturday night hop in the old home town.

Street and sidewalk dancing developed great popularity when the armistice was signed. And with the arrival of the fleet these outdoor gatherings have shared in popularity with the more stellar features of the fleet entertainment program.

"If this is home, then I'm here to stay?"

"I'll tell the world I am."

And so, between dances, the gobs proclaimed in naval patter that the sidewalk hop was the best little get-acquainted stunt there ever was.

From Gazette Times

Pittsburg, Pa.

Talented Violinist With Sousa's Band

When Sousa's Band plays here Friday, music lovers will have opportunity the first time of hearing Florence Hardeman, the brilliant young American violinist, whom Sousa considers one of the most talented and temperamental violinists before the public today.

Among Miss Hardeman's choicest possessions is Ole Bull's rare old Amati violin, presented to her by Cincinnati patrons of music who sent her to Europe, where she studied under the famous master, Leopold Auer. Miss Hardeman will appear as soloist at both the matinee concert at the Nixon Friday and at Syria Mosque that evening.

LEADER

Pittsburgh, Pa.

SEP 28 1919

Entertains for Sousa

T. J. Fitzpatrick was host at a dinner given in honor of John Philip Sousa at the William Penn hotel following the Nixon matinee Friday. The visit of Sousa's band Friday marks the twenty-seventh anniversary of his leadership of his own band as well as his "Liberty Bell March." Among the guests at the dinner preceding the evening concert at the mosque were Col. J. M. Schoonmaker, Frank J. Lanahan, Charles W. Danziger, F. R. Babeock, W. C. Hamilton, Robert Garland, A. P. Moore, H. M. Bitner, C. L. Lancaster, J. F. McCandless, Raymond S. Coll, J. H. Reiting and Harry Askin. Several box parties were also arranged in Lieut. Sousa's honor.

From

SEP 13 1919

When John Philip Sousa and his band comes to Pittsburgh, Friday, September 26, playing at the Nixon Theater for the matinee and at the Mosque at night, it will be composed of 60 musicians, led by Sousa himself, with a dozen soloists, all skilled in their respective lines. These include such musicians as Miss Florence Hardman, violinist; Miss Mary Baker, concert soprano of note; Mr. Frank Simon, cornet virtuoso; Mr. Lewis B. Fritze, flutist of the Philadelphia Orchestra; Mr. H. Benne Henton, saxophonist whose phonograph records are world-famous; Mr. Joseph Marthage, harpist; Mr. Joseph Norrito, clarinetist; Mr. Corey, trombonist; Mr. Joseph Greene, xylophonist, who is the creator of Jazz music for phonographs.

During the concert Lieut. Sousa will play many of his latest compositions, including: "When the Boys Come Sailing Home," "Sabre and Spurs," "In Flanders Field," "Solid Men to the Front," "Lovely Mary Donnelly," "The Liberty Loan March," "Field Artillery," "The Golden Star," "The Wedding March," "The Love That Lives Forever," "Semper Fidelis" (The March of the Devil Dogs), and "The Stars and Stripes Forever," the greatest march ever written.

CHRONICLE-TELEGRAPH

Pittsburg, Pa.

SEP 30 1919

SOUSA TO GIVE CONCERTS IN CITY SEPTEMBER 26

When John Phillip Sousa comes to Pittsburgh for matinee and night concerts September 26, it will mark the twenty-seventh anniversary of his band, which gave its first concert at Plainfield, N. J., in 1892. Many of the players who were with Sousa at the Plainfield opening 27 years ago still are with him. Mr. Sousa still retains the baton he used at the first concert and will conduct the matinee concert at the Nixon Theater with this baton, after which it will be sold for any charity the audience may elect. The night concert will be given at Syria Mosque.

From Gazette Times

Pittsburg, Pa.

MUSIC

Sousa's Band Will Play Here on September 26

Famous Liberty Bell March Composed 27 Years Ago Will Be Feature.

The week beginning Monday, September 22, will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week."



John Philip Sousa.

in recognition of the fact that on Monday, September 22, 1892, John Philip Sousa in Plainfield, N. J., gave the first concert of Sousa and his band and at the same time gave to the world his "Liberty Bell March," which has become one of the most famous marches ever written. The composition of this number was inspired by the fact that at about that time, in 1892, the Liberty Bell was taken from Independence Hall, Philadelphia, for the first time in its history, and transported to the Chicago World's Fair.

When Lieut. Sousa and his band plays in Pittsburgh on Friday, September 26, in Liberty Bell Week, the "Liberty Bell March" will be included in both the matinee and evening programs. The evening concert will be given in Syria Mosque and the matinee in the Nixon Theater, popular prices prevailing at both performances. The band is composed of 60 musicians, led by Sousa himself, with a dozen soloists. The soloists include Florence Hardman, violinist; Mary Baker, soprano; Frank Simon, cornet virtuoso; Lewis Fritze, flutist of the Philadelphia Orchestra; Benne Henton, saxophonist; Joseph Marthage, harpist; Joseph Norrito, clarinetist; Ralph Corey, trombonist, and Joseph Greene, xylophonist.

From Dispatch
Pittsburg, Pa.

Sousa's Anniversary

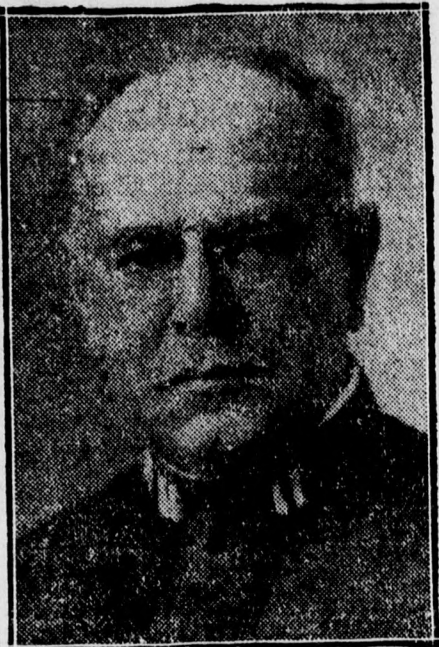
When John Phillip Sousa, the "March King," comes to Pittsburgh for a matinee and evening concert Friday, September 26, it will mark the twenty-seventh anniversary of his band, which gave its first concert at Plainfield, N. J., in 1892. The afternoon concert will be given at the Nixon and the evening concert at Syria Mosque.

LEADER

Pittsburgh, Pa.

SEP 7 - 1919

Sousa and Famous Band Here Sept. 26



John Philip Sousa

The week beginning September 22 will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week," in recognition of the fact that on Monday, September 22, 1892, John Philip Sousa, at Plainfield, N. J., gave the first concert of Sousa and his band, and at the same time gave the world his "Liberty Bell" march, which has become in the 27 years which have elapsed one of the most famous marches ever written. The composition of this number was inspired by the fact that at about that time, in 1892, the Liberty Bell was for the first time in its history taken from Independence hall, Philadelphia, and transported to Chicago, where it was subsequently looked upon by countless thousands of Americans at the Chicago world's fair.

When Lieut. Sousa and his band plays in Pittsburg during "Liberty Bell Week" the "Liberty Bell" march will be included in both the matinee and evening program on Friday, September 26. The evening concert will be given at Syria mosque and the matinee at the Nixon theater, popular prices prevailing at both performances.

The band is composed of 60 musicians, led by Sousa himself, with a dozen soloists, all celebrated in their respective lines. The soloists include such musicians as Florence Hardman, violinist; Mary Baker, soprano; Frank Simon, cornet virtuoso; Lewis Fritze, flutist of the Philadelphia orchestra; Benne Henton, saxophonist, whose phonograph records are world famous; Joseph Merthage, harpist; Joseph Norrito, clarionetist; Ralph Corey, trombonist, and Joseph Greene, xylophonist, who is the creator of jazz music.

Lieut. Sousa's concerts here on September 26 will mark his last visit for some time, as following his present transcontinental tour an extended foreign concert tour has been arranged, beginning early next fall.

SUN Sun Pittsburgh, Pa.

SEP 13 1919

The popularity of Sousa and his band is manifest in the coming visit to Pittsburgh on Friday, September 26, of the famous organization indicates capacity audiences at the Nixon Theater matinee, and the evening concert at the Mosque. Ten transcontinental tours of this country, five tours throughout Europe, and one tour around the world lasting more than a year, have made Sousa's band the most popular musical organization in the world. He has the happy faculty of making the classics popular and enjoyable to the ordinary listener, and he lifts the so-called "popular" piece out of the ordinary. No grand overture is above him and no light air is beneath his careful attention.

The list of soloists Lieutenant Sousa will feature in Pittsburgh includes Mary Baker, soprano; Florence Hardman, violinist; Frank Simon, cornetist; Louis Fritze, flute; Benne Henton, saxophone; Joseph Marthage, harp; Joseph Norrito, clarinet; Ralph Corey, trombone, and Joseph Green, xylophone. As the week will be known as Sousa anniversary week, all the old favorite Sousa marches will be included in the program, which promises to be the most attractive ever given by the "March King" in Pittsburgh.

SOUSA AND HIS BAND WILL APPEAR HERE IN CONCERTS ON SEPT. 26



Three Generations of Sousas, John Philip Sousa I., II., III.

LEADER

Pittsburgh, Pa.

SEP 15 1919

Sousa to Play Novelties

When Sousa's Band gives a matinee concert at the Nixon theater and evening concert at the Mosque on Friday, September 26, several novelties not heard here before will be featured. "Showing Off Before Company," a humoresque number, offers an opportunity for the different members of the band to do individual "stunts," bringing them on the stage in twos, threes and fours without the director. "M-e-o-w," a fox trot, and a humoresque on "Smiles" by Herman Belstadt and Sousa will also be attractive novelty numbers.

POST

Pittsburgh, Pa.

SEP 10 1919

Sousa to Celebrate Anniversary Here

When Lieutenant John Phillip Sousa comes to Pittsburgh next Friday for a matinee at the Nixon and evening concert at the Mosque, the celebrated composer and conductor will not only celebrate his twenty-seventh anniversary as leader of his own band, but will establish a record for attendance, judging from the advance interest manifest in the concerts.

The concert marks the twenty-seventh anniversary also of one of the most successful Sousa marches, "Liberty Bell," and bands all over the country will assist in the Sousa celebration next week by playing Sousa marches. The program will include the favorite works that were given on "Sousa night" at the Exposition.

Sept 17 1919

**Sousa and His Band
Will Visit Pittsburgh
Liberty Bell Week**



John Philip Sousa.

The week beginning Monday, September 22, will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week," in recognition of the fact that on Monday, September 22, 1892, John Philip Sousa at Plainfield, N. J., gave the first concert of Sousa and his band, and at the same time gave to the world his "Liberty Bell March," which has become, in the 27 years which have elapsed, one of the most famous marches ever written. The composition of this number was inspired by the fact that at about that time, in 1892, the revered Liberty Bell was for the first time in its history taken from Independence Hall, Philadelphia, and transported to Chicago, where it was subsequently looked upon by countless thousands of Americans at the Chicago World's Fair.

When Lieutenant Sousa and his band plays in Pittsburgh during Liberty Bell Week, the "Liberty Bell March" will be included in both the matinee and evening programs on Friday, September 26. The evening concert will be given at Syria Mosque, and the matinee concert will be given at the Nixon Theater, popular prices prevailing at both performances. The band is composed of 60 musicians, led by Sousa, with a dozen soloists.

**From Gazette Times
Pittsburg, Pa.**

AUG 31 1919

**Sousa's Band Coming
To Pittsburgh Sept. 26**

John Philip Sousa and his band of 60 players will open the musical season in Pittsburgh with a matinee and night concert on Friday, September 26, under the local management of May Beegle. Mr. Sousa's visits to Pittsburgh have always been welcome events, and on this occasion additional interest will be attached to his coming as it will mark the twenty-seventh anniversary of his leadership of the band. The week will be known as Sousa Festival Week, and the programs will feature his latest compositions as well as the popular favorites of other years.

For the convenience of his legion of admirers in the surrounding districts who have not had the opportunity of hearing Sousa's Band in several seasons, the matinee concert will be given in the Nixon Theater, and the evening concert on the same day in Syria Mosque, popular prices prevailing at both concerts. A different program will be given at the matinee and evening concerts, and a group of vocal and instrumental soloists will be featured on both occasions. This will be Mr. Sousa's last visit here for several years, as a tour of Europe has been planned beginning in the fall of 1920.

PRESS

Pittsburg, Pa.

SEP 7 - 1919

**Music and
Musicians**

PLAY HERE LIBERTY BELL WEEK

The week beginning Monday, Sept. 22 will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week," in recognition of the fact that on Monday, Sept. 22, 1892, John Phillip Sousa, at Plainfield, N. J., gave the first concert of Sousa and his band, and



JOHN PHILIP SOUSA.

at the same time gave to the world his Liberty Bell march, which has become in the 27 years which have elapsed, one of the most famous marches ever written. The composition of this number was inspired by the fact that at about that time, in 1892, the revered Liberty Bell was for the first time in its history taken from Independence hall, Philadelphia, and transported to Chicago, where it was subsequently looked upon by countless thousands of Americans at the Chicago World's Fair.

When Lieut. Sousa and his band plays in Pittsburg during Liberty Bell week, the Liberty Bell march will be included in both the matinee and evening programs on Friday, Sept. 26. The evening concert will be given at Syria Mosque, and the matinee concert will be given downtown at the Nixon theater, popular prices prevailing at both performances. The band is composed of 60 musicians, led by Sousa himself, with a dozen soloists, all celebrated in their respective lines. The soloists include such musicians as Florence Hardman, violinist; Mary Baker, soprano; Frank Simon, cornet virtuoso; Lewis Fritze, flutist of the Philadelphia orchestra; Benn Henton, saxophonist, whose phonograph records are world famous; Joseph Marthage, harpist; Joseph Norrito, clarinetist; Ralph Corey, trombonist; and Joseph Greene, xylophonist, who is the creator of Jazz music.

Lieut. Sousa's concerts here on Sept. 26 will mark his last visit for some time, as following his present transcontinental tour, an extended foreign concert tour has been arranged, beginning early next fall.

**m SUN
ress: Pittsburgh, Pa.**

SEP 10 1919

SOUSA'S BAND COMING.

When John Phillip Sousa, the "March King," comes to Pittsburg for a matinee and evening concert on Friday, September 26, it will mark the twenty-seventh anniversary of his band, which gave its first concert at Plainfield, N. J., in 1892. The band has remained intact, and many of the players who were with Sousa at the opening 27 years ago, are still with him. The evening concert will be given at Syria Mosque, and the matinee in the Nixon Theater. At both concerts a group of vocal and instrumental soloists will be featured.

*Pittsburg Dispatch
Sept 7 1919*

**SOUSA TO PLAY
HIS MARCHES**

The week beginning Monday, September 22, will be generally observed by bands, orchestras and other musical or-



Miss Mary Baker, Soprano

ganizations throughout the United States as "Liberty Bell Week," in recognition of the fact that on Monday, September 22, 1892, John Philip Sousa, at Plainfield, N. J., gave the first concert of Sousa and his band, and at the same time gave to the world his "Liberty Bell March," one of the most famous marches ever written. The composition was inspired by the fact that at about that time, in 1892, the revered Liberty Bell was for the first time in its history taken from Independence Hall, Philadelphia, and transported to Chicago, where it was subsequently looked upon by countless thousands of Americans at the Chicago World's Fair.

When Lieutenant Sousa and his band plays in Pittsburg during Liberty Bell Week the "Liberty Bell March" will be included in both the matinee and evening programs on Friday, September 26. The evening concert will be given at Syria Mosque, and the matinee concert will be given downtown at the Nixon Theater, popular prices prevailing at both performances. The band is composed of 60 musicians, led by Sousa himself, with a dozen soloists, all celebrated in their respective lines.

The soloists include such musicians as Florence Hardman, violinist; Mary Baker, soprano; Frank Simon, cornet virtuoso; Lewis Fritze, flutist of the Philadelphia Orchestra; Benn Henton, saxophonist, whose phonograph records are world famous; Joseph Marthage, harpist; Joseph Norrito, clarinetist; Ralph Corey, trombonist, and Joseph Greene, xylophonist, creator of "jazz" music.

Lieutenant Sousa's concerts will mark his last visit for some time, as following his present transcontinental tour an extended foreign concert tour has been arranged, beginning early next fall.

**m PRESS
ress: Pittsburgh, Pa.**

SEP 10 1919

May Break Attendance Record

When Lieut. John Phillip Sousa comes to Pittsburg next Friday, Sept. 26 for a matinee at the Nixon and evening concert at the Mosque, the celebrated composer and conductor

will not only celebrate his twenty-seventh anniversary as leader of his own band, but judging from the advance interest manifest in his coming, a new record for attendance will be established. The concert will also mark the twenty-seventh anniversary of one of the most successful Sousa marches, "Liberty Bell," and bands all over the country will assist in the Sousa celebration next week by playing Sousa marches. At the request of a number of Sousa's old Pittsburg Exposition admirers, the program will include the favorite works that were given on "Sousa Night" at the Exposition, when all records for attendance at the Point were broken.

From Gazette Times
Pittsburg, Pa.

SEP 15 1919

Sousa's Band to Present Humoresque Numbers Here

When Sousa's Band gives a matinee concert at the Nixon Theater and an evening concert at the Mosque on Friday, September 26, several novelties not heard here before will be featured. "Showing Off Before Company," a humoresque number, offers an opportunity for the different members of the band to do individual "stunts," bringing them on the stage in twos, threes and fours without the director. "M-e-o-w," a fox trot and a humoresque on "Smiles," by Herman Belstadt and Sousa, will also be attractive novelty numbers.

CHRONICLE-TELEGRAPH

Pittsburg, Pa.

SEP 17 1919

SOUSA TO GIVE TWO CONCERTS SEPT. 26

When Sousa and his band of 60 musicians and a score of soloists come to Pittsburgh Friday, September 26, for a matinee at the Nixon and night concert at the Mosque, one of the new novelties to be featured will be "Me-Ow," the greatest dance number ever written. "Me-Ow" is by Kerr-Kaufmann and is described as "A cat's tale of a wail and a whale of a tale." Included in Mr. Sousa's band are six saxophones. The Pittsburgh concerts mark the twenty-seventh anniversary of Sousa's leadership of his own band, and much care has been given to the preparation of the programs.

LEADER

Pittsburg, Pa.

SEP 17 1919

Sousa to Play Novelties

When Sousa and his band of 60 musicians and a score of soloists come to Pittsburgh on Friday, September 26, for a matinee at the Nixon and evening concert at the mosque, one of the new novelties to be featured will be "Me-Ow." "Me-Ow" is by Kerr-Kaufmann, and is described as "A cat's tale of a wail and a whale of a tale." Included in Mr. Sousa's band are six saxophones, the largest number carried by any band in the world, and a special saxophone number will be given by six of the greatest saxophone players in the country. The Pittsburgh concerts mark the twenty-seventh anniversary of Sousa's leadership of his own band, and much care has been given to the preparation of the program.

Dispatch

Pittsburg, Pa.

SEP 15 1919

Band Has Novelties

When Sousa's Band gives a matinee concert at the Nixon Theater and evening concert at the Mosque Friday, September 26, several novelties not heard here before will be featured. "Showing Off Before Company," a humoresque number, offers an opportunity for the different members of the band to do individual "stunts," bring them on the stage in twos, threes and fours without the director. "M-e-o-w," a fox trot, and a humoresque on "Smiles," by Herman Belstadt and Sousa, will also be attractive novelty numbers.

SUN
Pittsburgh, Pa.

SEP 27

Pittsburgh Welcomes Sousa and His Band

Large Audiences Greet Players at Two Concerts.

Pittsburghers proved to Lieutenant John Philip Sousa yesterday that they were glad to see him again and two large audiences turned out to hear his band, first at the matinee in the Nixon Theater and at Syria Mosque in the evening.

Displaying the same unique skill in handling musicians that ever has been his, Sousa was as much a favorite yesterday as in any of his previous appearances here. A number of new selections were heard here for the first time, among them being "Bullets and Bayonets" and "The Golden Star," the latter dedicated to Mrs. Theodore Roosevelt by Director Sousa who composed it "in the memory of the brave men who gave their lives that liberty shall not perish." But the old march favorites, including the ever-popular and stirring "Stars and Stripes" also were greeted with much enthusiasm as were a number of ragtime and other popular numbers.

It was just 27 years ago last Monday that Sousa gave his first band concert, in Plainfield, N. J., when the famous "Liberty Bell March" was first heard and in memory of the anniversary the stirring old march was included in both programs. The soloists at the concerts were Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and H. Benne Henton, saxophone.

In memory of Sousa's many performances at Exposition Hall, previous to last evening's concert the director was honor guest at a dinner given in the William Penn hotel by T. H. Fitzpatrick, formerly secretary of the Western Pennsylvania Exposition society. Among the guests were Colonel J. M. Schoonmaker, F. R. Babcock, Frank J. Lanahan, W. C. Hamilton, A. P. Moore, H. M. Bitner, C. W. Danziger, C. L. Lancaster, J. F. McCandless, Raymond B. Coll, Robert Garland, J. H. Reiting and Harry Akin, manager of the band.

SUN
Pittsburg, Pa.

SEP 24 1919

LUNCHEON FOR SOUSA.

A reception and luncheon will be given in honor of John Philip Sousa when he comes to Pittsburgh Friday for a matinee at the Nixon and an evening concert at the Mosque. As this will be Sousa's last visit to Pittsburgh for some time, owing to an extended European engagement after his present transcontinental tour, capacity audiences are expected.

SUN
Pittsburgh, Pa.

SEP 23 1919

VIOLINIST WITH SOUSA.

When Sousa's band plays here next Friday, music lovers will have opportunity for the first time to hear Florence Hardman, the brilliant young American violinist, whom Sousa considers one of the most talented and temperamental violinists before the public today. Among Miss Hardman's prized possessions is Ole Bull's rare old Amati violin, which was presented to her by Cincinnati patrons of music, who sent her to Europe where she studied under the famous master, Leopold Auer. Miss

Hardman will appear as soloist at both the matinee concert at the Nixon on Friday and at Syria Mosque in the evening.

PRESS
Pittsburgh, Pa.

SEP 25 1919

SOLOISTS TO FEATURE SOUSA CONCERTS HERE.



JOSEPH GREEN.

Three soloists who will appear with Sousa's band tomorrow afternoon at the Nixon theater and tomorrow night at Syria Mosque who are celebrities in their respective lines are Joseph Green, xylophonist; Bennie Henton, saxophonist, and Frank Simon, cornet virtuoso. Mr. Green is the creator of jazz music, and has 126 records which he plays on the xylophone without any music.

Mr. Henton's saxophone records are world famous. Mr. Simon is one of the best cornet soloists in the country, and has appeared in practically every city in the United States and Canada.

Other soloists who will add to the pleasure of the Sousa concerts tomorrow are Mary Baker, soprano; Florence Hardman, violinist; Lewis Fritze, flutist; Joseph Marthage, harpist; Joseph Norrito, clarinetist, and Ralph Corey, Trombonist.

From Gazette Times
Pittsburg, Pa.

SEP 25 1919

Three Noted Soloists Will Appear Here With Sousa

Three soloists who will appear with Sousa's Band tomorrow afternoon at the Nixon Theater and tomorrow night at the Mosque who are celebrities in their respective lines are Joseph Green, xylophonist; Bennie Henton, saxophonist, and Frank Simon, cornet virtuoso. Mr. Green is the creator of "jazz" music, and has 126 records which he plays on the xylophone without any music.

Mr. Henton's saxophone records are world famous, and he is the leader of the six saxophone players in Sousa's Band, which has the greatest number of saxophone players of any band in the world. Mr. Simon is one of the best cornet soloists in the country, and has appeared in practically every city in the United States and Canada. He occupies the position with Mr. Sousa of soloist, concertmaster and assistant conductor.

From Gazette Times
Pittsburg, Pa.

Sousa Sweeps Canada.

Sousa, his band, his rhythm, his melodies, his personality, have been setting Canada wild this summer, says the Musical Courier. From the Atlantic to the Pacific, the Dominion audiences have flocked to the Sousa concerts in record numbers and the enthusiasm has been of the frenetic kind. The Sousa Band exceeded all its previous figures for receipts. The Canadian newspapers have devoted whole columns to praise of Sousa and his vital, vivid, inspiring strains.

Pittsburg, Pa.

SEP 27 1919

SOUSA IS GIVEN WARM WELCOME

Two Large Audiences Greet March King, His Famous Band and Soloists.

Syria Mosque was crowded last night by an enthusiastic audience to greet Lieut. John Phillip Sousa, who gave one of his typical band concerts, full of the old-time swing and energy of Sousa marches. The program was given a sad tinge, however, by compositions evoked by the great war. "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt, and composed by Lieut. Sousa in memory of the brave who gave their lives that liberty might not perish, is a magnificent dirge. The vocal solo, "In Flanders Field," the music written by Sousa and sung most effectively last night by Miss Mary Baker, was another sweetly patriotic reminder of the dead who did not die in vain. Another soloist was Miss Florence Hardman, who played the violin and gave a brilliant rendition of the "Concerto" by Viouxtemps. Both of these soloists were heartily applauded and responded with extra numbers.

Lieut. Sousa introduced a number of new compositions. "Bullets and Bayonets," a march, was in his usual vigorous style, and "Showing Off Before Company," a mixture, afforded the different members of the band an opportunity to display their proficiency with the different instruments. The program included a new overture, "Thalia," by Jean Gilbete, and a new cornet solo, "Willow Echoes," written by Frank Simon and played by that musician in a highly satisfactory manner.

The Sousa band gave an interesting program at the Nixon Theater yesterday afternoon and at night a dinner was given at the William Penn Hotel in honor of Sousa's services at the Pittsburgh Exposition by T. F. Fitzpatrick, formerly secretary of the Western Pennsylvania Exposition Society. Guests at the dinner included Col. J. M. Schoonmaker, F. R. Babcock, Frank J. Lanahan, W. C. Hamilton, A. P. Moore, H. M. Bitner, C. L. Lancaster, J. F. McCandless, Raymond B. Coll, Robert Garland, J. H. Reitingger and Harry Askin, manager of the band.

From LEADER

Address Pittsburg, Pa.

Date

Sousa and his band gave a concert at the Nixon theater this afternoon. Tonight a concert will be given at Syria mosque. A large crowd attended the afternoon concert and especially enjoyed the Sousa numbers. A vocal solo by Mary Baker, violin solo by Florence Hardman and a saxophone solo by Bennie Henson were on the program, as well as moving pictures of C. M. Schwab's home at Loretto.

The program for this evening follows:

- Overture, "Thalia" Jean Gilbete
- Cornet Solo, "Willow Echoes".... Simon Frank Simon
- Suite, "Impressions at the Movies"..... Sousa
- Vocal Solo, "In Flanders Fields".Sousa Mary Baker
- Memorial, "The Golden Star".....Sousa (Schwab pictures during intermission.)
- A Mixture, "Showing Off Before Company" Sousa
- Valse Lente, "Kisses".....Zamecnik
- Caprice, "Friendship".....Howard
- March, "Bullets and Bayonets".....Sousa
- Violin Solo, "Concerto" Viouxtemps Florence Hardman
- Satarelle, "The Bohemians".....Hume

Pittsburgh, Pa.

SEP 22 1919

SOUSA AND BAND HERE FOR PAIR OF CONCERTS.

Sousa and his band were scheduled for a matinee concert at the Nixon theater today and an evening concert at Syria mosque. In addition to the regular scheduled numbers, the favorite Sousa marches were on the programs which follow:

- MATINEE.
- Spanish FantasiaTavan
 - Saxophone solo "Nadine".....Henton
 - Benne Henton.
 - Suite—"The American Maid"....Sousa
 - Vocal solo, "Moonlight and Starlight"Hallet Gilberte Mary Baker.
 - Wedding MarchSousa
- During the intermission a moving picture will be given showing Charles M. Schwab decorated by the French ambassador on the lawn of his home at Loretto, Pa.
- Tone poem, "Breezes from the Southern Seas"Myddleton
 - My Cairo Love (An Egyptian Serenade)Zamecnik
 - March, Sabre and Spurs.....Sousa
 - Violin solo, "La Ronde des Lutins"Bazzoni
 - Florence Hardman.
 - Caprice, "The Caravan".....Hume
- EVENING.
- Overture, "Thalia"Jean Gilbete
 - Cornet solo, "Willow Echoes"....Simon Frank Simon.
 - Suite, "Impressions at the Movies" Sousa
 - Vocal solo, "In Flanders Fields"..... Mary Baker.
 - Memorial, "The Golden Star"....Sousa
 - Schwab pictures during intermission.
 - A mixture, "Showing off Before Company" Sousa
 - Valse Lente, "Kisses".....Zamecnik
 - Caprice, "Friendship"Howard
 - March, "Bullets and Bayonets"....Sousa
 - Violin Solo, "Concerto"....Viouxtemps Florence Hardman.
 - Satarelle, "The Bohemians".....Hume

POST

Pittsburgh, Pa.

SEP 23 1919

Talented Violinist To Appear With Sousa

When Sousa's Band plays here on Friday, September 26, music lovers will have opportunity for the first time of hearing Florence Hardeman, whom Sousa considers one of the most talented violinists of the day. Miss Hardeman toured the United States and Canada as assisting soloist with Madame Sarah Bernhardt, and she has also appeared with a number of leading symphony orchestras.

Among Miss Hardeman's choicest possessions is Ole Bull's rare old Amati violin, which was presented to her by Cincinnati patrons of music, who sent her to Europe, where she studied under the famous master, Leopold Auer. Miss Hardeman will appear as soloist at both the matinee concert at the Nixon on Friday and at Syria Mosque in the evening.

LEADER

Pittsburgh, Pa.

Three Soloists With Sousa

Three soloists who will appear with Sousa's band tomorrow afternoon at the Nixon theater and tomorrow night at the Mosque who are celebrities in their respective lines are Joseph Green, xylophonist; Bennie Henton, saxophonist, and Frank Simon, cornet virtuoso. Mr. Green is the creator of jazz music, and has 126 records which he plays on the xylophone without any music. Mr. Henton's saxophone records are world famous, and he is the leader of the six saxophone players in Sousa's band, which has the greatest number of saxophone players of any band in the world. Mr. Simon is one of the best cornet soloists in the country, and has appeared in practically every city in the United States and Canada. He occupies the unique position with Mr. Sousa as soloist, concertmaster and assistant conductor.

Pittsburgh, Pa.

SEP 24 1919

army service.

Sousa Reception.

A reception and luncheon will be given in honor of John Phillip Sousa, when he comes to Pittsburg Friday, for a matinee at the Nixon and an evening concert at the Mosque. The occasion will celebrate the twenty-seventh anniversary of his leadership of his own band, as well as the "Liberty Bell" march.

LEADER

Pittsburgh, Pa.

Sousa to Celebrate Here

When Lieut. John Phillip Sousa comes to Pittsburg next Friday, September 25, for a matinee at the Nixon and evening concert at the Mosque, the celebrated composer and conductor will not only celebrate his twenty-seventh anniversary as leader of his own band, but judging from the advance interest manifest in his coming, a new record for attendance will be established. The concert will also mark the twenty-seventh anniversary of one of the most successful Sousa marches, "Liberty Bell," and bands all over the country will assist in the Sousa celebration next week by playing Sousa marches. At the request of a number of Sousa's old Pittsburg Exposition admirers, the program will include the favorite works that were given on "Sousa Night" at the exposition, when all records for attendance at the point were broken.

PRESS

Pittsburg, Pa.

Sousa to Play "Me-Ow."

When Sousa and his band of 60 musicians and a score of soloists come to Pittsburg on Friday, Sept. 26, for a matinee at the Nixon and evening concert at the Mosque, one of the new novelties to be featured will be "Me-Ow," the greatest dance number ever written. "Me-Ow" is by Kerr-Kaufmann, and is described as "A cat's tale of a wail and a whale of a tale." Included in Mr. Sousa's band are six saxophones, the largest number carried by any band in the world, and a special saxophone number will be given by six of the greatest saxophone players in the country.

The Pittsburg concerts mark the twenty-seventh anniversary of Sousa's leadership of his own band, and much care has been given to the preparation of the programs.

From Dispatch

Pittsburg, Pa.

SEP 28 1919

Students Honor Sousa

A celebration in honor of John Philip Sousa was held yesterday morning by the grammar classes of Lee School. Facts about Sousa were read by Miss Margaret Knowlson and "The Stars and Stripes Forever," was sung by Miss Eleanor Kirkel, accompanied by Miss Marie Gigliotti.

From Gazette Times

Pittsburg, Pa.

SEP 19 1919 in Pittsburg.

Sousa to Celebrate Here.

When Lieut. John Phillip Sousa comes to Pittsburg September 26, for a matinee at the Nixon and evening concert at the Mosque, the celebrated composer and conductor will celebrate his twenty-seventh anniversary as leader of his own band. The concert marks the twenty-seventh anniversary also of one of the most successful Sousa marches, "Liberty Bell." At the request of a number of Sousa's old Pittsburg Exposition admirers, the program will include the favorite works that were given on "Sousa Night."

SOUSA HERE THIS WEEK.

All Sousa records bid fair to be broken next Friday when the popular "march king" and his band of 60 players and a score of vocal and instrumental soloists give a matinee at the Nixon theater and an evening concert at the Mosque. Two different programs will be given, and the newest works by Sousa as well as the old favorites will be included. The day here will be a gala event, as it will mark the celebration of the twenty-seventh anniversary of the band as well as the "Liberty Bell" march. The following programs are announced for the first time:

- Matinee.
- Spanish Fantasia Tavan
 - Saxophone solo, "Nadine" (new) Henton
 - Benne Henton.
 - Suite: "The American Maid" Sousa
 - Vocal solo, "Moonlight and Starlight" Hallett Gilberte
 - Mary Baker.
 - Wedding march Sousa
 - (Dedicated to the American people.)
 - Tone poem, "Breezes from the Southern Seas" (new) Myddleton
 - My Cairo Love (An Egyptian serenade) new Zamecnik
 - March, "Sabre and Spurs" Sousa
 - Violin solo, "La Ronde des Lutins" Bassoni
 - Florence Hardman.
 - Caprice, "The Caravan" (new) Hume
 - Evening.
 - Overture, "Thalia" (new) Jean Gilberte
 - Cornet solo, "Willow Echoes" (new) Simon
 - Frank Simon.
 - Suite: "Impressions at the Movies" Sousa
 - Vocal solo, "In Flanders Fields" (Words by the late Col. John McCrae) Mary Baker
 - Memorial, "The Golden Star" (new) Sousa
 - (Dedicated to Mrs. Theodore Roosevelt.)
 - A mixture "Showing Off Before Company" (new) Sousa
 - (a) Valse Lente, "Kisses" (new) Zamecnik
 - (b) Caprice, "Friendship" Howard
 - (c) March, "Bullets and Bayonets" (new) Sousa
 - Violin solo, "Concerto" Vieuxtemps
 - Florence Hardman.
 - Satarella, "The Bohemians" (new) Hume
- At both the matinee and evening concerts, the extra numbers to be given include "El Capitan," "Manhattan Beach," "Washington Post," "High School Cadets," "Me-Ow," "Semper Fidelis," "When the Boys Come Sailing Home," "Stars and Stripes Forever," "The Royal Vagabond," and "Good Morning, Judge."

LEADER

Good Music for Soldiers

Ta-a-a ta ta- Boom!

Sammy is going to have good music and lots of it.

The bandmaster and his crew will play a prominent part in Sammy's young life.

And sailors, too. They'll have better music than ever before. John Philip Sousa has been spending a great deal of his valuable musical time building up a wonderful band at the Great Lakes Training station, north of Chicago, and the future admirals sure do appreciate his efforts.

Every cantonment has its own bands—one for each regiment is the war department's program. These bands are made up of selective service men, young fellows who played in their home town bands before Uncle Sam called them to the colors, young fellows from big cities' most noted bands and orchestras.

Gen. Pershing has ordered that all army bands be improved and strengthened so the troops may have the inspiration of first-class martial music. American army bands will be increased in strength from 28 pieces to approximately the French number of 50 men. In addition to these French bands have as high as 36 drummers and trumpeters.

Every effort will be made to strengthen our bands, both here and in France. Enlistments of bandsmen will be sought, and every selective service man who can play a band instrument will be given a chance to make good at tooting a horn or pounding a drum.

French officers believe that a large measure of their success at Verdun may be accorded their musicians.

At the front, bandsmen act as stretcher bearers and in other ways assist the hospital corps.

Back at the base they help Sammy forget the mud and dangers of the first-line trenches.

SOUSA ACCLAIMED BY BIG AUDIENCES ON ANNIVERSARY

Programs of New and Old Compositions Please—Bandmaster Guest at Dinner.

APPLAUD LATEST MARCH

Two large and representative audiences greeted Lieut. John Philip Sousa and his band at the concert given last night in Syria Mosque and at the matinee program in the Nixon Theater.

The concerts were, in a way, anniversary programs. Just 27 years ago last Monday Sousa gave his first concert in Plainfield, N. J. At that appearance the famous "Liberty Bell March" was heard for the first time and this week is being observed by bands and orchestras generally as "Liberty Bell Week." The march was played last night as an encore.

Celebrating the anniversary and in appreciation of Lieut. Sousa's long and brilliant services at the Exposition Music Hall, T. F. Fitzpatrick, formerly secretary of the Western Pennsylvania Exposition Society, was host at a dinner in the William Penn Hotel last night at which the veteran bandmaster was guest of honor. Among those present were Col. J. M. Schoonmaker, F. R. Babcock, Frank J. Lanahan, W. C. Hamilton, A. P. Moore, H. M. Bitner, C. L. Lancaster, J. F. McCandless, Raymond B. Coll, Robert Garland, J. H. Reitingger and Harry Askin, manager of the band.

The majority of the selections on yesterday's programs were played in Pittsburgh for the first time. All were played with the deft and typical Sousa touch that has an almost universal appeal and seemed to be greatly appreciated by the audiences. "The Golden Star," a memorial dedicated to Mrs. Theodore Roosevelt by Lieut. Sousa who composed in memory "of the brave who gave their lives that Liberty shall not perish" made an especial appeal last night, as did Myddleton's tone poem, "Breezes From The Southern Seas" yesterday afternoon.

But what the audiences seemed to like best were the old favorite marches. As soon as one of the well-known march tunes so familiar in this country was announced as an extra the listeners would applaud and, although almost all of the famous Sousa marches were played at both concerts, the audience did not seem to tire. "Washington Post," "Semper Fidelis," "The United States Field Artillery" and the thrilling, ever popular "Stars and Stripes Forever" were played as only Sousa's band can play them and were greeted with tremendous enthusiasm. "The Fighting Men," a march by Prof. Rocerito, a local composer, was well-received.

There is one part of a Sousa concert that is always looked forward to by a Pittsburgh audience and that is the popular selections that are played as extras. A number were included in both of yesterday's programs to the great delight of the audiences. "Smiles," played in almost every conceivable way, with the instruments producing tones, fantastic, plaintive and catchy beyond description, was met with great laughter and applause.

The soloists yesterday were Miss Mary Baker, soprano; Miss Florence Hardman, violinist, and H. Benne Henton, saxophone. As an encore Miss Hardman played a clever little bit, "The Witches' Dances," with amazing skill, although it was more of a mechanical performance than a musical production. Miss Baker's

solo last night was "In Flanders Fields," music for which was composed by Lieut. Sousa. "Bullets and Bayonets," a new Sousa march, was played last night.

Although many of the selections were new, typical Sousa programs were presented both yesterday afternoon and last night. The new selections had the typical Sousa touch, the ragtime had an appeal that comes only when some ephemeral bit of drift in American music is played by Sousa, the fine familiar marches were played with a zest that produced healthy patriotic thrills, and Sousa himself was erect, martial and genial as ever—even if the familiar beard has given way to a close-cropped moustache. And the audiences were more than satisfied. The only jarring note was the interruption of the program for the presentation of some rather tiresome movies that served only to cause a ripple of restlessness in the audiences.

Soloists With Sousa

Three soloists who will appear with Sousa's Band tomorrow afternoon at the Nixon Theater and tomorrow night at the Mosque who are celebrities in their respective lines are Joseph Green, xylophonist; Benne Henton, saxophonist, and Frank Simon, cornet virtuoso. Mr. Green is the creator of jazz music, and has 126 selections which he plays on the xylophone without any music. Mr. Henton's saxophone selections are world famous, and he is the leader of the six saxophone players in Sousa's band, which has the greatest number of saxophone players of any band in the world. Mr. Simon is one of the best cornet soloists in the country, and has appeared in practically every city in the United States and Canada. He occupies the position with Sousa as soloist, concertmaster and assistant conductor.

SOUSA CONCERT PROGRAMS.

Next Friday Sousa, the popular "March King," and his band of 60 and a score of vocal and instrumental soloists will give a matinee in the Nixon Theater here and an evening concert in Syria Mosque. Two different programs will be given, and the newest works by Sousa will be included. The day will mark the celebration of the twenty-seventh anniversary of the band as well as the "Liberty Bell" march. The programs:

- MATINEE—NIXON.
- Spanish Fantasia Tavan
 - Saxophone solo, "Nadine" (new) Henton
 - Benne Henton.
 - Suite, "The American Mail" Sousa
 - Vocal solo, "Moonlight and Starlight" Hallett Gilberte
 - Mary Baker.
 - Wedding March Sousa
 - (Dedicated to the American people.)
 - Tone poem, "Breezes from the Southern Seas" (new) Myddleton
 - My Cairo Love (an Egyptian serenade) (new) Zamecnik
 - March, "Sabre and Spurs" Sousa
 - Violin solo, "La Ronde des Lutins" Bassoni
 - Florence Hardman.
 - Caprice, "The Caravan" (new) Hume
- EVENING—SYRIA MOSQUE.
- Overture, "Thalia" (new) Jean Gilberte
 - Cornet solo, "Willow Echoes" (new) Simon
 - Frank Simon.
 - Suite, "Impressions at the Movies" Sousa
 - Vocal solo, "In Flanders Fields" (Words by the late Col. John McCrae) Mary Baker
 - Memorial, "The Golden Star" (new) Sousa
 - A mixture, "Showing Off Before Company" (new) Sousa
 - (a) Valse Lente, "Kisses" (new) Zamecnik
 - (b) Caprice, "Friendship" Howard
 - (c) March, "Bullets and Bayonets" (new) Sousa
 - Violin solo, "Concerto" Vieuxtemps
 - Florence Hardman.
 - Satarella, "The Bohemians" (new) Hume
- At both concerts the extra numbers include "El Capitan," "Manhattan Beach," "Washington Post," "High School Cadets," "Me-Ow," "Semper Fidelis," "When the Boys Come Sailing Home," "Stars and Stripes Forever," "The Royal Vagabond" and "Good Morning, Judge."

Pittsburg, Pa.

SOUSA TO BE HERE LIBERTY BELL WEEK



JOHN PHILIP SOUSA

The week beginning Monday, September 22, will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week" in recognition of the fact that Monday, September 22, 1892, John Joseph Sousa, at Plainfield, N. J., gave the first concert of Sousa and his band, and at the same time gave to the world his Liberty Bell March.

When Lieut. Sousa and his band plays in Pittsburgh during Liberty Bell Week, the Liberty Bell March will be included in both the matinee and night programs, Friday September 26. The night concert will be given at Syria Mosque and the matinee concert will be given at the Nixon Theater.

LEADER

Pittsburgh, Pa.

Sousa's Band Is Booked To Open in Pittsburg During Week of Sept. 26

John Phillip Sousa and his band of 60 players will open the musical season in Pittsburg with a matinee and night concert on Friday, September 26, under the local management of Miss May Boegle.

Mr. Sousa's visits to Pittsburg have always been welcome events, and on this occasion additional interest will be attached to his coming as it will mark the twenty-seventh anniversary of his leadership of the band.

The week will be known as "Sousa Festival Week," and the programs will feature his latest compositions as well as the popular favorites of other years. For the convenience of his admirers in the surrounding districts who have not had the opportunity of hearing Sousa's band in several seasons, the matinee concert will be given at the Nixon theater, and the evening concert on the same day at Syria mosque, popular prices prevailing at both concerts.

A different program will be given at the matinee and evening concerts, and a group of vocal and instrumental soloists will be featured on both occasions. This will be Mr. Sousa's last visit here for several years, as a tour of Europe has been planned beginning in the fall of 1920.

POST

Pittsburgh, Pa.

SEP 14 1919

Sousa's Band Concert.

Sousa's matinee and evening concerts in Pittsburgh on Friday, September 26, will mark the celebrated "March King's" last visit here for some time, owing to an extended European tour booked for next season. Sousa pleases everybody, for reasons as different as the people themselves. He has the happy faculty of making the classics popular and enjoyable to the ordinary listener and he lifts the so-called "popular" piece out of the ordinary. The Sousa music is like nothing but itself, and his concerts are distinctive the world over. It is the peculiar wealth of an indefinable "something" that makes Sousa's Band so rare and so delightful.

For both the matinee concert at the Nixon Theater and the evening concert at the Mosque, a group of vocal and instrumental soloists will be featured, including Mary Baker, soprano; Florence Hardeman, violinist; Frank Simon, cornetist; Louise Fritze, flute; Benne Henton, saxophone; Joseph Marthage, Harpist, Joseph Norrito, clarinetist; Ralph Corey, trombone, and Joseph Green, xylophone.

The Pittsburgh Orchestra Association, Mrs. William Thaw, Jr., chairman, will open the season of concerts by the Philadelphia Orchestra with Mme. Margaret Matzenauer, leading contralto of the Metropolitan Opera House, as soloist. Conductor Stokowski pronounces Mme. Matzenauer the most perfect orchestral soloist before the public today, and she will sing with his orchestra no less than eight times during the season. Mme. Matzenauer's brilliant record in the leading opera houses in Europe attracted the attention of the Metropolitan Opera management, and she joined this organization in 1911 and has been re-engaged every season since.

In addition to Mme. Matzenauer, other celebrated soloists who will appear with the orchestra during the season are Harold Bauer, Jacques Thibaud, Alfred Cortot, the brilliant French pianist who created a sensation here last year when he played with the Paris orchestra. Other soloists will be announced as the season progresses.

Five evening and five matinee concerts will be given on the following dates: November 19-20, December 12-13, January 16-17, February 20-21 and March 19-20, subscriptions for which are now open at the office of May Beegle, manager. It will be welcome news to know that four of the matinee concerts will be given on Saturday, thus making it possible for many out of town residents and business men and women to take advantage of hearing this celebrated organization. Both the evening and afternoon concerts will be given at the Syria Mosque.

From Dispatch

Pittsburg, Pa.

SEP 16 1919

SOUSA TO TAKE FOREIGN TOUR

Bandmaster's Coming Concerts Will Be Last Here

Sousa's matinee and evening concerts in Pittsburg on Friday, September 26, promise to break all attendance records, for this will mark the celebrated "March King's" last visit here for some time, owing to an extended European tour booked for next season. Sousa has the most popular musical organization in the world, and he is one of the few composers of popular music who never lost his vogue. This is due to the fact that he never lost his faculty for melodious creation, that he retains all his skill as a conductor, and that his character and personality have an abiding hold on the fancy of all the world. The Sousa music is like nothing but itself, and his concerts are distinctive the world over.

For both the matinee concert at the Nixon Theater and the evening con-



John Philip Sousa

cert at the Mosque, a group of vocal and instrumental soloists will be featured, including Mary Baker, soprano, Florence Hardeman, violinist; Frank Simon, cornetist; Louise Fritze, flute; Benne Henton, saxophone; Joseph Marthage, harpist; Joseph Norrito, clarinetist; Ralph Corey, trombone, and Joseph Green, xylophone.

As his appearance here marks his twenty-seventh anniversary as leader of his own band, he will feature in the programs the most popular of his own works.

POST

Pittsburgh, Pa.

interests are mutual.

Movies to Be Shown At Sousa Concerts

Through the courtesy of Charles M. Schwab and H. W. Scherer of Johnstown, and in compliment to Lieutenant Sousa, an interesting picture will be shown during the intermission at the Sousa concerts next Friday afternoon at the Nixon Theater and at Syria Mosque Friday night. This motion picture shows the scene on the lawn of Loretto, Pa., when Mr. Schwab was recently decorated with a Ribbon of the Legion of Honor by the French Ambassador.

It shows the unique scenes enacted at that time, with Mr. Schwab's wife and mother in the foreground. This will be the first opportunity residents of Pittsburg will have of seeing this historic event of the screen.

from SUN

address: Pittsburg, Pa.

date SEP 17 1919

SOUSA BAND FEATURE.

When Sousa and his band of 60 musicians and a score of soloists come to Pittsburg on Friday, September 26 for a matinee at the Nixon, and evening concert at the Mosque, one of the new novelties to be featured will be "Me-Ow," the greatest dance number ever written. "Me-Ow" is by Kerr-Kaufmann, and is described as "A cat's tale of a wail and a whale of a tale." Included in Sousa's band are six saxophones, the largest number carried by any band in the world, and a special saxophone number will be given.

PRESS

Pittsburgh, Pa. 5 1919

"Stunts" at Sousa's Concert.

When Sousa's band gives a matinee concert at the Nixon theater and evening concert at the Mosque on Friday, Sept. 26, several novelties not heard here before will be featured. "Showing Off Before Company," a moresque number, offers an opportunity for the different members of the band to do individual "stunts," bringing them on the stage in twos, threes and fours without the director. "M-e-o-w," a fox trot, and a humorous on "Smiles" by Herman Belstadt and Sousa, will also be attractive novelty numbers.

portunity for the different members of the band to do individual "stunts," bringing them on the stage in twos, threes and fours without the director. "M-e-o-w," a fox trot, and a humorous on "Smiles" by Herman Belstadt and Sousa, will also be attractive novelty numbers.

LEADER

Pittsburgh, Pa.

SEP 21 1919

SOUSA WILL CELEBRATE HERE



Sousa Yesterday and Today

All Sousa records big fair to be broken next Friday, September 26, when the popular march king, his band of 60 players and a score of vocal and instrumental soloists give a matinee at the Nixon theater and an evening concert at the Mosque. Two different programs will be given, and the newest works by Sousa as well as the old favorites will be included. The day here will be a gala event, as it will mark the celebration of the twenty-seventh anniversary of the band as well as the "Liberty Bell" march. The following programs are announced for the first time:

- Matinee
- Spanish FantasiaTavan
- Saxophone Solo, "Nadine" (new)Henton
- Benne Henton
- Suite: "The American Maid" ..Sousa
- Vocal Solo, "Moonlight and Starlight"Hallet Gilberte
- Mary Baker
- Wedding MarchSousa (Dedicated to the American People)
- Tone Poem, "Breezes from the Southern Seas" (new) ..Myddleton
- My Cairo Love (An Egyptian Serenade) newZamecnik
- March, "Saber and Spurs"Sousa
- Violin Solo, "La Ronde des Lutins"Bassoni
- Caprice, "The Caravan" (new) ..Hume

- Florence Hardeman
- Evening
- Overture, "Thalia" (new) ..Jean Gilberte
- Cornet Solo, "Willow Echoes" (new)Simon
- Frank Simon
- Suite: "Impressions at the Movies"Sousa
- Vocal Solo, "In Flanders Fields" (Words by the late Col. John McCrae)Sousa
- Mary Baker
- Memorial, "The Golden Star" (new)Sousa (Dedicated to Mrs. Theodore Roosevelt)
- Mixture: "Showing Off Before Company" (new)Sousa
- (a) Valse Lento, "Kisses" (new)Zamecnik
- (b) Caprice, "Friendship" ..Howard
- (c) March, "Bullets and Bayonets" (new)Sousa
- Violin Solo, "Concerto"Vieuxtemps
- Florence Hardeman
- Satarelle, "The Bohemians" (new)Hume

At both the matinee and evening concerts, the extra numbers to be given include "El Capitan," "Manhattan Beach," "Washington Post," "Hight School Cadets," "Me-Ow," "Semper Fidelis," "When the Boys Come Sailing Home," "Stars and Stripes Forever," "The Royal Vagabond" and "Good Morning Judge."

From ENQUIRER

Address Cincinnati, O.

Date OCT 2 - 1919

THE SOUSA CONCERT.

If it was a big day at the baseball park the musical season also got under way with a brilliant opening at Music Hall last night. Sousa and his famous band began the round of events which will keep musical Cincinnati busy this winter, and the enthusiasm he aroused in the big crowd which was present tells of the wonderful hold he has on the American public.

Sousa is what has been claimed for him, an American institution. His band, numbering 60 or more, is the best body of reed and brass players gathered together for concert purposes. His programs are always varied and interesting, and his own compositions hold their places firmly in the affections of the American public.

Last night's concert was an estimate of his continued value. The program opened with the "Mignon" Overture of Thomas, well arranged for band and played with musical precision. A suite of Sousa's own, "Impressions at the Movies," is a clever affair in three movements, in which the grotesque vies with the descriptive in a manner which is distinctively of the Sousa kind. Another new composition, a serious work which is very well conceived and finely orchestrated, if the term may be used, was "The Golden Star," written in memory of the fallen soldiers. It is an elegiac composition, which ought to be arranged for an orchestra of symphonic proportions.

There were some clever short numbers, and, of course, all the favorite Sousa marches, played with vim and color, such as only their composer can infuse. They were heartily applauded. A fantastic arrangement, called "Showing Off Before Company," served to introduce the various choirs of the band one by one and was unique as well as entertaining. In fact, throughout it was very good entertainment, which accounts for the continued popularity of the famous band leader and composer.

The soloists were Frank Simon, cornetist; Florence Hardeman, violinist, and Mary Baker, soprano. Simon has developed splendidly, plays with great technical facility and has a fine, clear tone. He was given quite an ovation, as he is a Cincinnati product. Miss Hardeman, also of this community, played the polonaise from Vieuxtemps's "Balade and Polonaise" with admirable temperament and astounding technique. As an encore she played the Paganini "Witch's Dance" in stunning fashion and also added the "Souvenir" of Dria. Her tone is clear and warm, and she plays in fine virtuoso style. Mary Baker sang the florid "Oiseau Charmant" aria from "The Pearl of Brazil." Her voice is a little too dark for a coloratura selection, and she did better in her two encores, though she displayed a tendency to swerve from pitch. J. H. T.

From Post OCT 4 - 1919

Cincinnati, Ohio

Cincinnati has furnished amusement in many forms this week for thousands of visitors from all parts of the country, here to attend the world series, the Latonia races, the boxing bouts, Sousa's Band and now all eyes are centered on the Sharonville Speedway where, on Sunday, the 300-mile \$30,000 auto races will be run.

Most of the prominent drivers will participate in the event which, according to Harry K. Shockley, general manager, promises to be the most successful yet held here.

Several thousand world series visitors are remaining over in Cincinnati for this big event. The 300 mile event starts at 1 o'clock. Motor buses will be at the end of the Glendale car line to take visitors to the speedway track.

Address Cincinnati, O. SEP 14 1919

COMMERCIAL TRIBUNE

Cincinnati, Ohio SEP 14 1919

Sousa's Band

Sousa and his band will celebrate a unique anniversary on September 22. On that day they will observe the twenty-seventh year of the establishment of the organization. Sousa gave

his first concert with the band in Plainfield, N. J., and this year will play on that day in the same city and give the same program he played 27 years ago.

Sousa and his great band, who are enjoying a most remarkable tour, are scheduled for a concert in Music Hall on Wednesday evening, October 1. It will be the first appearance here of Sousa and his organization in a number of years.

Post A OCT 2 - 1919
Cincinnati, Ohio

THREE GENERATIONS OF SOUSA'S



Sousa, the famous bandmaster and march king, is shown here with his son and his grandson, John Philip II and John Philip III. The famous bandmaster is instructing his grandson in the rudiments of the art which has made him famous. The original John Philip Sousa, composer of "The Stars and Stripes," "El Capitan," "Manhattan Beach" and other marches known all over the world, will lead his band in a concert in Music Hall Wednesday night.

from ENQUIRER
Address Cincinnati, O.
Date OCT 2 - 19

SOUSA AMONG ROOTERS.

Famous Bandmaster Says Reds Have Been Underestimated.

John Philip Sousa, famous bandmaster, who received an ovation as he walked on the field and conducted his famous "Stars and Stripes" just before the game began, was one of the enthusiastic rooters at the game. He was the guest of August Herrmann in the National Commission box, and while he was jubilant with Messrs. Herrmann and John Heydler, he also had a word of condolence for his friend, Ban Johnson. After the game Sousa said:

"I am a neutral party, so to speak. I am not swayed by local pride, as I am not fortunate enough to claim either Cincinnati or Chicago as my home. So I may be regarded as an unbiased spectator. It was a wonderful game for Cincinnati to win because of the great moral effect scored by beating Chicago's greatest pitcher so decisively.

"As it looked to me yesterday, the Cincinnati team evidently has been underestimated. Of course, one game is not enough, but the manner in which the Reds played yesterday in all departments of the game made me feel that they are well able to hold their own. I felt sure they must be a good team after having beaten the New York Giants so decisively. But they surprised me yesterday. They play with great spirit, precision and dash, and, as far as can be judged from yesterday's game, seem to be just a little better than their opponents.

"I think they will show this as the series progresses. Their center fielder, Roush, is a wonderful ball player. I have never seen one who pleased me better. And the way that young man Reuther both pitched and batted made me feel that your canny Moran knew what he was about when he wanted his best batting strength in against Cicotte.

"It was a great pleasure for me to attend this opening game in Cincinnati, and I was very glad for my friend Herrmann that his team won. Needless to add, I will watch the score boards wherever we play with our band during the next 10 days. My boys are as interested as I am, for you see we are a real American musical aggregation."

SEP 28 1919

Cincinnati Enquirer

Sousa and his famous band will give a concert in Music Hall next Wednesday evening. It will be the first concert of the season and the famous march king will be heard, on that occasion, for the first time with his own organization since he played here several years ago with the Hippodrome show.

Sousa rendered valuable service during the war when he trained the bands at the Great Lakes Station, and his big navy band of several hundred pieces was one of the revelations of what can be done with musical talent in this country. He has now returned to private life. This is the twenty-seventh year of his band's existence, and the tour it has been making this year has been remarkable for the enthusiasm it has engendered everywhere.

For his concert here next Wednesday evening Sousa will present a very interesting program. The soloists will be Florence Hardeman, violin; Mary Baker, soprano, and Frank Simon, cornet. In addition there will be a number of soloists from the band, including Lewis B. Fritze, flutist; H. Benne Henton, saxophonist, whose records are world famous; Joseph Marthage, harpist; Joseph Norrito, clarinetist; Ralph Corey, trombonist, and Joseph Greene, xylophonist, who is the creator of jazz music.

Sousa will include some of his newest marches on the program as well as a number of those international favorites which have made him one of the really distinct features in American music. The sale of seats for this concert is being held in the Willis music store.



JOHN PHILIP SOUSA

Billboard Cincinnati Sept 27/19

FLORENCE HARDEMAN WITH SOUSA

Music lovers will have a rare treat in store for them when Miss Florence Hardeman appears as the violin soloist of Sousa and his Band. Miss Hardeman is an American violinist who has won for herself an enviable reputation from the Atlantic to the Pacific. Lieut. Sousa himself considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada as assisting artiste, is also a great admirer of Miss Hardeman's work. She has appeared as soloist with some of the leading symphony orchestras of the country, and with the New York Glee Club at Carnegie Hall, New York, the Rubenstein Club, at the Waldorf, the New York Criterion Club, and at the Sunday concerts at the New York Hippodrome.

Among Miss Hardeman's choicest possessions is Ole Bull's rare old Amati violin. This splendid instrument was presented to her by Cincinnati patrons of music who also sent her to Europe where she studied under the famous master, Leopold Auer, in Brno.

Cincinnati Enquirer Oct 5/19

The presence of Sousa in town during the past week suggests the unique place he holds in the musical history of this country. Somebody has said that Sousa's music is, after all, the only music which must have been written by an American in America. There are many American composers of light and serious music who have won distinction in their art. But in most instances, it is a style of music which savors of European schools according to the predilection of the particular composer, his early training and the influence under which he has been developed. There is an effort now crystallizing which will make for a distinctive American school in music, in which American life and American thought will be the commanding influences.

But, while this school is in the process of formation, there is no hesitation about the classification of the Sousa marches. They are distinctive. They have crossed the boundaries and other countries have recognized them as the unique expression of the American people. Whatever their musical value may be in the final estimation there is no gainsaying the fact that they are as typical of our country as are the Sousa waltzes of the Vienna that once was.

And, though Sousa has won his reputation on these marches and his individual style as a bandmaster, he is a musician of more serious capabilities. The elegy, "The Golden Star," which he played at his recent concert here, readily discloses this fact. This composition, written in memory of the fallen heroes of the recent war, is of a far more serious nature than usually

Cincinnati Enquirer

SEP 14 1919

Sousa and his band will be heard in a concert, the first they have given here in a number of years, in Music Hall on Wednesday evening, October 1. The famous march king is a great favorite in Cincinnati and will present a program of interesting works, including a number of his newest marches.

is ascribed to Sousa and its expression is that of sorrow as well as consolation. If the composer has also written this for symphony orchestra it deserves a place on the programs of our American orchestras. It is artistically meri-

ENQUIRER
Cincinnati, Ohio
SEP 7 - 1919

From COMMERCIAL TRIBUNE

Address: Cincinnati, Ohio

Date: A SEP 21 1919

COMMERCIAL TRIBUNE

Cincinnati, Ohio
SEP 7 1919

It also looks, at this writing, as if the musical season will be the most brilliant this country has known in many years. Locally there will be a great many more concerts than usual and the distinction of opening the local musical season will go to Sousa and his band. They will give a concert in Music Hall on October 1.

One of the interesting features of the season will be the coming of a choir from Rome composed of some 70 singers

selected from the various basilica choirs. This choir unfortunately was proclaimed, in the earlier notices, as the Sistine Chapel choir. That was doubted in this country as it is quite clear that the services in the Papal chapel would not and could not be suspended in order to make possible an American concert tour by the singers. The choir, which is due to arrive here during the coming week, and which will give its first concert in America in New York on September 16, is composed of singers selected from the basilica choirs and the Schola Cantorum, the famous school of choir singers in Rome. Monsignor Casimiri will conduct. An extraordinary guarantee of \$10,000 a performance has been asked by the promoters of the tour, with an agreement that the scale of prices shall range from \$7 for best seats to \$2 for the cheapest.

Whether or not this choir is the Sistine Chapel organization is not of such vital importance, musically speaking. The Sistine Chapel choir, in spite of its great reputation, was far from flawless, though its performances were impressive. It may well be presumed that the choir which is coming to this country has been carefully selected and will give an excellent account of itself. It will be interesting to hear this choir sing as all performances will be without accompaniment. But whether the unusually high prices which are being asked to hear the choir will be met by the American public remains to be seen. It is asking a great deal to pay \$7, plus 70 cents war tax, to hear any musical organization.

In the meantime a quartet of soloists, who were members of the Sistine Chapel choir, are already in this country and will also give concerts. Thus there will be rivalry and the public will have quite a bit of Roman choir singing this fall. J. H. T.

Bill Board
Cincinnati, O. Dec 13, 1919

JOHN PHILIP SOUSA

Plays to Audience of 5,000

San Francisco, Dec. 3.—When John Philip Sousa and his band played their concert in the Civic Auditorium the evening of November 22 they were greeted by an audience of over 5,000. Especially well liked was the number "Show-me Off Before Company." Altho the program

was a somewhat lengthy one requests for encores were insistent, and Mr. Sousa responded most generously.

Times Star Nov 29/19

All will play.

A Joke and Some Notes.

"That guy Sousa hasn't any control over his gang," remarked a listener at Sousa's band. "Why, the very minute he quits threatenin' 'em with that little black club and turns his back on 'em the quitters stop workin'. Watch them."

ENQUIRER

Cincinnati, O.

A SEP 21 1919

When Sousa and his famous band open the local musical season with a concert in Music Hall on Wednesday evening, October 1, three prominent soloists will be heard on the program. Florence Hardeman, the gifted young Cincinnati violinist, who has been making quite a career for herself, will play a group of violin numbers. Frank Simon, now first cornetist of the band and formerly a member of the Cincinnati Symphony Orchestra, will also be heard. The third soloist will be Mary Baker, a gifted young soprano. The sale of seats for the concert opens at the Willis Music Store on September 26.

Sousa's Band.

Sousa and his band will open the musical season in Cincinnati with a concert in Music Hall on Wednesday evening, October 1. Bands may come and bands may go, but Sousa's aggregation remains the most characteristic American institution of them all. Sousa is a band leader known to everybody. His marches have earned for him the title, "The March King," and during the war the stirring music of "The Stars and the Stripes," as well as the other well-known works, raised the spirits of hundreds of thousands of soldiers. Sousa has written more new marches, and these, together with the great favorites of the past, will occupy prominent places on the program of his concert here.

Among the soloists who will be presented at this concert are Florence Hardeman, the gifted young Cincinnati violinist, who has made quite a career for herself; Mary Baker, soprano, and Frank Simon, formerly a member of the Cincinnati Symphony Orchestra and now first cornetist of Sousa's Band, will also be heard. The sale of seats for this concert opens at the Willis music store, 137 West Fourth street, next Friday morning, September 26.

NOV 6 - 1919

TODAY'S BIRTHDAYS.

John Philip Sousa, famous bandmaster and composer, born in Washington, D. C., 65 years ago today.

Ignace Jan Paderewski, the once famous pianist, now the patriotic Premier of Poland, born in Russian Poland 59 years ago today.

Grand Duke Nicholas Nicholaievitch, who commanded the Russian armies in the early part of the war, born in Petrograd 63 years ago today.

Holman F. Day, author of historical romances and stories of Canada and the north woods, born at Vassalboro, Me., 54 years ago today.

Roland B. Dixon, professor of ethnology at Harvard, born at Worcester, Mass., 44 years ago today.

Walter P. Johnson, one of the most celebrated of major league baseball pitchers, born at Humboldt, Kan., 31 years ago today.

From NOV 16 1919
COMMERCIAL TRIBUNE,
Cincinnati, Ohio

A SOUSA RHYME.

John Philip Sousa and his band visited Cleveland and recently and W. R. Ross made the March King the victim of a rhyme. See what happened:

The air is vibrant with delight—
With golden bells a-chime;
Our feet are thrilling, left and right,
Our pulses beat the time.

We hear the far-off cannon peal,
We glory in our land—
Oh, that's the way we always feel
When Sousa leads the band.

He takes the spirit of the free
And coons it into sound;
The soil that's dear to you and me
Becomes a hallowed ground

O'er which we march with swinging tread,
Where glory's folds are fanned—
Oh, that's the way our souls are fed
When Sousa leads the band.

Bill Board
Cincinnati, O. Nov 29/19

Sousa Touring Northwest

Sousa's Band is touring the Northwestern cities and has played to capacity business in Seattle, Tacoma, Spokane, Portland and other cities.

Address: Cincinnati, O.

A SEP 28 1919

SOUSA'S BAND—

The famous march king, John Philip Sousa, and his famous band of 60, will give a concert in Music Hall next Wednesday evening. Sousa will present a program of great attractiveness and merit, including a number of his latest marches. There will be 12 soloists, including Florence Hardeman, violinist; Mary Baker, soprano, and Frank Simon, cornetist.

Florence Hardeman With Sousa.

Music lovers will have a rare treat in store for them when Miss Florence Hardeman visits this city as the violin soloist of Sousa and his band. Miss Hardeman may be considered a Cincinnati girl, as she secured her musical education at the College of Music. She has won for herself an enviable reputation from the Atlantic to the Pacific. Lieutenant Sousa himself considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada as

assisting artiste, is also a great admirer of Miss Hardeman's work. She has appeared as soloist with some of the leading symphony orchestras of the country, and with the New York Glee Club at Carnegie Hall, New York, the Rubenstein Club, at the Waldorf, the New York Criterion Club and at the Sunday concerts at the New York Hippodrome.

Among Miss Hardeman's choicest possessions is Ole Bull's rare old Amati violin. This splendid instrument was presented to her by Cincinnati patrons of music, who also sent her to Europe, where she studied under the famous master, Leopold Auer, in Russia.

Bill Board
Cincinnati, O.

AMERICAN VIOLINIST

Is Heard With Sousa's Band

On October 12 Sousa's Band played in Arena Gardens, Detroit, and Mr. Sousa presented as one of his soloists Florence Hardeman, an American violinist. Miss Hardeman, was born in this country and received the foundation of her musical education here, going later to Europe, where she studied with Leopold Auer.

Indianapolis, Ind.

STAR P SEP 21 1919

No one in the world of music has had so extensively advertised a personality as Lieut. John Philip Sousa. He and his music have become famous and he has long since become an American institution. Sousa and his band will make their appearance Sunday, Oct. 5, at English's, matinee and night.

Sousa's Band Coming

Lieutenant John Philip Sousa and his famous band are coming to English's Sunday, October 5, for an afternoon and evening concert. Sousa's organization is one of the best of its kind in the United States. The program, as usual, will consist of popular and classic selections, with many of the famous Sousa's marches interspersed.

Sousa Brings Violinist.

Music lovers will be interested in the announcement that Miss Florence Hardeman will visit this city as violin soloist of Sousa and his band. Miss Hardeman is an American violinist who has won for herself an enviable reputation from the Atlantic to the Pacific. Lieut. Sousa himself considers her one of the leading violinists before the public today. Madame Sarah Bernhardt, with whom Miss Hardeman toured the United States and Canada as assisting artiste, is also a great admirer of Miss Hardeman's work. She has appeared as soloist with some of the leading symphony orchestras of the country, and with the New York Glee Club at Carnegie Hall, New York, the Rubenstein Club, at the Waldorf, the New York Criterion Club and at the Sunday concerts at the New York Hippodrome. Among Miss Hardeman's choicest possessions is Ole Bull's rare old Amati violin. This splendid instrument was presented to her by Cincinnati patrons of music who also sent her to Europe, where she studied under the famous master, Leopold Auer, in Russia.

Indianapolis Ind
news SEP 27 1919

Indianapolis Star
Sept 28/19